

Theory and Practice of Hindu Music and The Vina Tutor

By C. GANGADHAR

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OPINIONS

W D St. Leger, Esq. of the Madras Mail

It affords me great pleasure to bear testimony to the care and skill the author has brought to on the work. It is likely to serve a most important purpose and I shall be glad to see it v disseminated.

E. Stradlot Esq. late Band Master to H. E. the Governor of Madras.

I believe this is the first method of its kind in Hindu Musical Literature. As some or most o explanations and the terms, notation, etc., have their equivalents in English or European notation book is worth reading through by Western Musicians, who will find many interesting facts conce Hindu Music so very different from our Western Music. This book is a step in advance after our Western Methods of teaching musical instruments.

The Hindu.

An interesting, practical and useful publication on Indian Music. The author possesses the advantage of knowing both the Eastern and Western systems of music. In the book the method of instruction and study of Indian Music is simplified, and many practical hints are given as to the handling the highest type of Indian Musical instrument, the Vina as to the steps by which mastery be made of the many technical details of Swaras, Thalas, Ragas, etc. We wish the author every

Editor of the Indian Music Journal.

A literature on Music which aims at educating the public.

The Madras Mail.

A useful work on the art of playing the Vina. The book is written in plain, straightforward En and is perfectly easy to understand, while the numerous examples serve as aids to the memory. P groups of Vina players, showing the various methods of holding the instrument, enhance the value interest of the work.

Schanki Satyabala Devi, Principal, All India Academy of Music.

This valuable addition to the Musical literature of Southern India contains all that is necessary the student of Vina.

Vinaya Sagarani Seshadri, State Scholar of H. E. the Maharaja of Mysore.

A highly useful book to those who are engaged in studying and practising Vina and a desirable addition to the Musical literature.

Vinaya Sagarani Seshadri, State Scholar of H. E. the Maharaja of Mysore.

I am highly pleased with the book.

The Madras Mail.

The author's book is a very useful addition to the Musical literature.

A. Seshadri, Principal, All India Academy of Music.

A very useful book for those who are to learn Vina and generally for Musicians.

Dr. S. S. Seshadri, Principal, All India Academy of Music.

A most useful guide to all who may wish to learn to play on the Vina

P. S. Seshadri, Principal, All India Academy of Music.

Elementary books placing the students and amateurs into the theory and practice of Vina are urgent want, and it gives me great pleasure to note that the first systematised attempt to supply such want has been successfully made by Mr. G. Gangadhar. He may be congratulated on the successful in which he has arranged the whole course of instructions needed for a beginner in this art. present publication deserves all encouragement from the lovers of music.

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A LADY VINA PLAYER OF MALABAR

FOREWORD

In the present state of development of Hindu Music when educated amateurs are showing keen interest in the revival of its science, the presentation of a manual dealing with its art is considered opportune. Every art of the West has a manual or a well-written guide, while the worthy Indian Arts have hardly any. It is desirable, therefore, that the art of playing on the *Vina*—an instrument that produces the sweetest music—the noblest of all arts, should be recorded in a manual. My humble attempt in presenting to the public this hand-book containing all that can possibly be said about the *Vina*, besides being a practical guide will, it is hoped, receive cordial support and sympathy from all lovers of the Divine Art.

The *Vina* is the characteristic stringed instrument of the Hindus and has a great antiquity attributed to it. It is an instrument of the greatest capacity and power. Mention is made in the sacred books that it is a representation of the human body (*vide* page 9) and hence its capability of imitating the human voice. It is the instrument with the aid of which Hindu Music can be systematically and scientifically learnt, for its construction reveals to us the nature of the musical intervals—scales, modulations, and such like noteworthy facts. Hence the *Vina* is called a perfect instrument.

Shell—The Indian Vina

What passion cannot Music raise and quell ?
When Jubal struck the chorded **shell**
His listening brethren stood around,
And, wondering, on their faces fell
To worship that celestial sound.
Less than a God they thought there could not dwell
Within the hollow of that shell
That spoke so sweetly and so well
What passion cannot Music raise and quell ?

St Cecilia's Day.

To popularise and revive this noble art, has been the chief motive with which the book is brought out. It is my earnest prayer that such of the educated public as are aware of the charms of their ancient Magic "Shell" would so far condescend as to appreciate its true worth and endeavour their best to introduce it in each home.

The book deals with the Karnatic system of Music and with the *Vina* of Southern India generally called the **Sarasvati Vina**. The Karnatic system was introduced by **Narada**, the inventor of Arts and Sciences, and forms one of the two main divisions of Hindu Music. The other, *viz*, the Hindustani system, representing the school established by **Hanuman** forms no part of our work.

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The book is divided into three parts. The first part deals in abstract with so much of the Theory of Music as is absolutely required for practical purposes, while the remaining two parts contain much useful and interesting information regarding the Vina, with general and practical instructions for playing it.

In defining the musical terms and explaining some of the points connected therewith, their equivalents in the Western Music have been given with a twofold object (1) to familiarise Hindu Readers with the European system of Music as far as possible, and (2) to minimise the difficulty in understanding Hindu Music by other nations. This comparative treatment of the subject handled or the term defined may, it is hoped, be found beneficial to both.

The third part deals exclusively with practical courses for playing on the Vina. An endeavour has been made to neglect nothing which would lie within the province of written instructions. The few exercises under each course are given in Tamil, Telugu, Malayalam, Canarese and Staff Notation, thus making the book useful to one and all.

My thanks are due to many friends who have evinced a deep interest and sympathy in my humble endeavour to present this bouquet of Music to the public and to my masters who have favoured me with their valuable suggestions. My thanks are also due to Rev. A. E. Ogg, of the Methodist Publishing House, for the very neat and artistic manner in which the book is got up. I am indebted also to my benefactors and patrons.

C. G.

Part I—Rudiments and Theory of Music

CHAPTER I

A SKETCH OF HINDU MUSIC *

All musical sounds fall under seven notes and are represented by seven characters termed—

	Sa	R ₁	Ga	Ma	Pa	Tha	Ni
(Tamil)	ச	ர	க	ம	ப	த	நி
(Telugu)	స	ర	గ	మ	ప	త	ని
(Malayalam)	ശ	രി	ഗ	മ	പ	ത	നി
(Canarese)	ಸ	ರಿ	ಗ	ಮ	ಪ	ತ	ನಿ
The corresponding English names	Do	Re	M ₁	Fa	Sol	La	S ₁

Each letter indicates a certain degree (pitch) of sound, called Swara. These Swaras are again sub-divided into minor Swaras explained in Chapter II.

The practices or lessons on these Swaras or Notes, which would be the first part of a student's training are called **Sarali Varusa**, Varusa meaning arrangement.

The second part is called **Janta Varusa**, i e., lessons on Couplets, Triplets, Quadruplets of Notes or Swaras.

The third part is called **Alankara** or lessons on time

The fourth part is called **Geeta**, i e., lessons on small sentences in a poetic order arranged in two parts, called **Pallavi** and **Anupallavi**, the **Pallavi** preceding the **Anupallavi**.

The fifth part is named **Swara Jathi**, i e., lessons on notes and time in a specially beautiful manner

* "The origin of the Divine Art is traced in India to Sama Veda, the first principles having been taught by Brahma (God Creator) himself to Bharatacharya who in turn imparted a portion of his knowledge to sages Tumburu and Narada. The art was divided into Deva Gana (Music for celestials), Rakshasa Gana (that for the giants) and Manusya Gana (that for men). The last which represents but a small fraction of the whole, after distribution to other creatures such as birds, etc., is what is now recognised as the Music of the Earth.

Any number of heterogeneous system as well as incongruous classification are to be found in standard works forming the Musical literature of India. The primary distinction is into two classes, Marga (celestial) and Desi (terrestrial). The latter is broadly divided into Hindustani and Karnata. The Hindustani system represents the school established by Hanuman, and the Karnatic system, which is by far the most systematic, complete and authentic, by Narada" —*Oriental Music by A C M*

† The full names of these initial letters are **Shadjama**, **Rishaba**, **Gandhara**, **Madhyama**, **Panchama**, **Daivata** and **Nishada**, and they signify Peacock, Ox, Goat, Heron, Cuckoo, Horse and Elephant whose primitive sounds uttered at particular seasons and times, the notes are supposed to represent

The sixth part is called **Varnams**. These are also compiled in a poetical order like **Geetas** but a little bigger. It consists of **Pallavi**, **Anupallavi** with **Swaras** or **Notes** arranged beautifully to suit the **Varnams**, and **Charanams** with **Swaras**.

The seventh part is called **Krithis**. These are poems composed with special beauties in them, to lure the heart and soul to devotion and piety. Each **Krithi** is made up of three parts. **Pallavi**, **Anupallavi** and **Charanam**, sometimes with **Swaras** and sometimes without.

Pathams and **Javalis** fall under this class. They are love songs. But the former have a characteristic beauty in them. The words of **Pathams** are so arranged as to convey a double meaning—one ordinary and another divine. The ordinary meaning would be a lover's description of the object of his or her love, while the deeper meaning, a devotee's description and praise of his God. **Pathams** are therefore songs written in **Paranomasia**.

Thillanas—a species of **Kritis**, are songs and notes* intermixed in succession. The notes which represent a song are sung first and the song itself next, thus giving a variety to the ear, while the music is sung or played.

Lastly comes **Raga** or **Melody-mould**, a characteristic peculiar to **Hindu Music**, the immense pleasure derived from which is mostly enjoyed by **India**. **Raga** has been defined by different authors in different ways. One describes it as a melody type founded upon the intervals of a mode and having a succession of notes so arranged as to excite a certain feeling of the mind, another more accurately describes that **Raga** is a combination of notes, with peculiar flourishes or graces and embellishments and subtle sound complications of diverse kinds rendered ornamental by delicate combinations with higher or lower notes.

There are **72 Major Ragas** and not less than **1000 Minor Ragas**. The former are those that have all the seven notes in the regular order both while ascending and descending and the latter are those that have less than seven notes in the regular order either while ascending or descending or both, or that have the seven notes or less in an irregular order while ascending or descending or both. How so many **Ragas** are formed is explained in the next chapter.

Great musicians of the past ages are stated to have indulged themselves in one **Raga** for days together. Considering the number of modes that can be formed according to the science of **Hindu music**, a whole life-time may not be sufficient to study all the **Ragas**. It is no wonder therefore that **Hindu music** is considered a big ocean.

CHAPTER II

RAGAS OR MODES

A **Raga** or **Melody-mould**, as has been already defined, is a combination of notes. A **Sampurna Raga**¹ is one in which all the seven notes occur in the regular order while ascending and descending. Such **Ragas** are **72** in number, and are called **Melakarta Ragas**. A **Raga** formed with a note or two left out either when ascending or descending or in both is **Varja**.

* Notes herein include the several expressions of **Gati** or **Gath** called **Tattakara** such as **Taka**, **Tika**, **Tha**, **T**, **Ga**, **Na**, **Tom**.

e.g. —1 **Sa Ri Ga Ma Pa Tha Ni Sa**, — **Sa Ni Tha Pa Ma Ga Ri Sa**,

Ragas formed of six notes are called **Shadava**, and those of five notes **Audava** ³ Less than five notes cannot form a melody-mould Four notes⁴ are occasionally met with in the **Arohana**, i. e. the ascending order, but the **Avarohana**, i. e. the descending order makes up for the deficiency.

A zig-zag combination of notes differing from the regular ascent or descent is called **Vakra** and the order of the notes prescribed for each Raga in this class should be strictly adhered to By a combination of **Shadava** and **Audava** with **Vakra**, any amount of melody-mould can be formed It is thus clear that there is no limit to the number of derivative Ragas that can be formed The first 72 Modes are classed as **Janaka** or **Genitive Ragas** and they are the **Major Modes** The rest are classed as **Janya** or **Derivative Ragas** and they are the **Minor Modes** The former are also called **Sampurna**, as all the notes occur while ascending and descending The number of derivative Ragas now in vogue exceed one thousand.

Confining ourselves so far to the general classification of Ragas, we shall proceed to explain the progression of the 72 Melakartas

We know that Hindu Music is represented by the seven notes **Sa, Ri, Ga, Ma, Pa, Tha, Ni** To these is added the eighth note **Sa**, to constitute what is called the Scale or the **Gamut** Of these eight notes, the first, the fifth and the eighth, viz., **Sa, Pa, Sa**, are constant or fixed and undergo no variations They are called the **Prakriti** notes. The rest **Ri, Ga, Ma, Tha** and **Ni** are called **Vikriti** * notes, i. e. notes undergoing variations (Variation means raising or lowering the pitch of the same note)

The note Ri has three variations	we shall call them	Ri¹, Ri², Ri³
The note Ga has three variations	do.	Ga¹, Ga², Ga³
The note Ma has two variations	do.	Ma¹, Ma²
The note Tha has three variations	do	Tha¹, Tha², Tha³
The note Ni has three variations,	do	Ni¹, Ni², Ni³

For their proper names vide Chapter VI.

Each **Vikriti** note, therefore, has three variations except **Ma** which has only two variations In all, the five **Vikriti** notes have 14 variations and if the three **Prakriti** notes **Sa, Pa, Sa**, are added, we arrive at the seventeen variations, viz., **Sa, Ri¹, Ri², Ri³, Ga¹, Ga², Ga³, Ma¹, Ma², Pa, Tha¹, Tha², Tha³, Ni¹, Ni², Ni³, Sa**

2 Sa Ri Ga Ma Pa Tha Sa,	— Sa Tha Pa Ma Ga Ri Sa,
3 Sa Ri Ga Pa Tha Sa,	— Sa Tha Pa Ga Ri Sa, (Mohana)
4 Sa Ri Ma Pa Sa,	— Sa Tha Pa Ma Ga Ri Sa, (Prathapa Varali)
5 Sa Ri Ga Ma Pa Ni Ma Tha Ni Sa,	— Sa Ni Tha Ni Pa Ma Ga Ma Ri Sa, (Malavi)

* The mythological origin of these notes is rather interesting, **Paramasiva** created the five varying notes **Ri, Ga, Ma, Tha** and **Ni**, as representatives of the five varying aspects of his Face, but as these by themselves could not produce any pleasing effects, **Sakti** or **Parvati** added the two essential and immutable extremes, **Sa** and **Pa**, which perfected the Scale—Hence the **Vikriti** and **Prakriti** notes

MODIMENTS AND THEORY OF MUSIC

The several variations of notes mentioned above, though seventeen in number, represent only 12 degrees (pitch or interval) of sound, as is illustrated in the table below

12 degrees of Notes	0	1st	2nd	3rd	4th	5th	6th	7th	8th	9th	10th	11th	12th
Names			Ri ²	Ri ³						Tha ²	Tha ³		
of	Sa	Ri ¹	or	or	Ga ³	Ma ¹	Ma ²	Pa	Tha ¹	or	or	Ni ³	Sa
Notes			Ga ¹	Ga ²						Ni ¹	Ni ²		

The two notes Ri² and Ri³ are identical with Ga¹ and Ga² respectively, and the two notes Tha² and Tha³, with Ni¹ and Ni² respectively. Yet why they are treated as different notes, though they occupy the same degree of sound, will be explained presently. The formation of the **72 Modes or Melakartas** from these 12 degrees of sound may be briefly stated thus

The notes Sa-Pa-Sa are taken out first, to these are added in succession any one of the three Ri's, Ga's, Tha's and Ni's, and any one of the two Ma's, to form a scale of eight notes, utilising every variety and possible combination of notes, care however being taken that the identical notes, viz., Ri¹ and Ga¹, Ri³ and Ga², Tha² and Ni¹, Tha³ and Ni² do not occur in one and the same scale. Vide Appendix A for the 72 combinations so formed.

Why the 2nd and the 3rd as well as the 9th and the 10th degrees of sound should be called by two names may now be clear. To utilise every possible combination of the 12 degrees of sound we require that, when Ri¹ is combined with any of its two succeeding degrees of sound, they should be called only as Ga¹ or Ga² as the case may be, and when Ri³ is combined with its next degree of sound it should be called as Ga² only, and similarly when Ga³ is combined with any of its two preceding degrees of sound they should be called only as Ri² or Ri³ as the case may be, and when Ga² is combined with its preceding degree of sound it should be called as Ri² only. The same reason holds good for having two names for the 9th and 10th degrees of sound. "*Herein lies the whole secret of the nomenclature adopted for the Indian Gamut and the explanation for the necessity of having 16 names for the 12 degrees of sound*"

By applying the process of permutation and combination, we can find out how the **72 Major Modes** are formed from the 12 degrees of notes so that each mode may have only one set of 8 notes. The following simple method also explains the same.

A		B	
Ri ¹ with 3 Ga's	= 3 Modes	Tha ¹ with 3 Ni's	= 3 Modes
Ri ² with Ga ¹ & Ga ²	= 2 "	Tha ² with Ni ¹ & Ni ²	= 2 "
Ri ³ with Ga ²	= 1 "	Tha ³ with Ni ²	= 1 "
Total	6 Modes	Total	6 Modes

$$A \times B = 36$$

$$\text{Since we have 2 Ma's, } 36 \times 2 = 72$$

Explanation

The number of modes that can be formed of—

Ri¹ when combined with Ga (Ga¹ and Ga²) is 3

Ri² do (Ga² and Ga³) is 2

Ri³ do. (Ga³) is 1

Thus in all Ri's and Ga's can form six combinations. Similarly Tha's and Ni's, six combinations. The first set of six combinations with the second set of six can form 36 combinations. These with 2 Ma's form 72 combinations or modes. Vide Appendix A.

The sub-division of Melakartas or Primary Modes into Ragas or Derivative Scales is much more interesting. This classification is unknown to the West, but is the very soul and life of the Indian System.

No less than a thousand varieties of Ragas with often it names have already come into existence. A quite description of them can hardly be attempted here. However a general outline is sketched below.

Just as the Masters of the Musical Science have utilised every variety of tones and semitones in the formation of Melakartas, the Masters of the Art have, with an incredible amount of labour and patience, analysed the beauties inherent to the succession of particular notes at particular places in each mode and after classifying them systematically have assigned a different name to each melody-mould thus formed.

The adjustment of notes in these Ragas has been so ingeniously devised that they possess remarkably distinct features of their own and are models of beauty and perfection capable of exciting passions of the most varied and heterogeneous character. The expressive powers and the emotion which be hidden in each melody-mould are so varied and the distinguishing marks are so clear that it is quite easy to identify a Raga.

The frequent repetition of the same cluster of notes which constitute the physiognomy of a Raga becomes indispensable. By the omission of particular notes in particular modes, a further sub-division of melody-moulds has been caused. This class is named **Varja** as distinguished from **Sampurna** in which all the seven notes occur. The sub-divisions of **Varja**, as has been already stated, are **Shadava** and **Audava**. By a zig-zag progression of notes, **Vakra Ragas** have been engendered, and by a combination of **Shadava**, **Audava** and **Vakra** several other Ragas have been formed. The number of Derivative Ragas obtainable under each Melakarta is beyond limit—*Anantham*.

Most Ragas are believed to possess particular powers for exciting particular passions and emotions, as well as good or bad qualities. They have then patron deities, castes, genders, family relationship, appropriate hours, etc. The number of anecdotes and the mass of legendary lore connected with these particulars are worthy to be recorded under "Curiosities of Hindu Music."

CHAPTER III

TALAS OR TIME

According to the theory, Talas or Time used in Hindu Music are 35 in number. If the formation of modes in Hindu Music is complicated, that of time is more complicated.

still. The sub-divisions of time are very complex. Nevertheless they are patiently studied and steadily practised so much so that a musician is expected to revere Time and Key-note as his Father or Mother "*Sruthi matha—Layah pita*"

It would be well to note the main difference between the Western and the Hindu system of time. In both upright lines are drawn across a music phrase to distinguish the sections into which a melody is divided. These are called Bars or Measures. The interval between the bars is the same throughout the entire music in the Western system, whatever may be the number of beats or notes counted in each bar. In Oriental Music, the number of beats or notes in each bar differs but the Avarta is uniform throughout as will be seen from the explanations given below. This is the essential characteristic of the Hindu method of counting time.

The units of measurement used for counting time are

1. Anudruta
2. Druta
3. Laghu

(Other minor sub-divisions are left out as they are not required in practice.)

The duration of Anudruta is one letter, and the sign for Anudruta is \smile

The duration of Druta is two letters, and the sign for Druta is \bigcirc

The duration of Laghu, which is indicated by the sign I , depends upon the Jati to which it belongs. Jatis are species of time, and are five in number. They are named below with their respective values.

Jatis	Value
1. Chaturasra (Quadruple)	4 Letters
2. Trisra (Triple)	3 do.
3. Misra (Septuple)	7 do
4. Khanda (Quintuple)	5 do
5. Sankirna (Nonuple)	9 do

Knowing so far about the units of measurement of time, we shall see how the 35 Talas are framed.

Under the laws and rules of Hindu Music the following Sapta (seven) Talas are originated, namely—

1 Dhruva	made up of	I	\bigcirc	I	I
2 Matya	do	I	\bigcirc	I	
3. Rupaka	do	\bigcirc	I		
4 Jhampa	do	I	\smile	\bigcirc	
5 Triputa	do	I	\bigcirc	\bigcirc	
6 Ata	do	I	I	\bigcirc	\bigcirc
7 Eka	do	I			

I = Laghu, \bigcirc = Druta, \smile = Anudruta

* A set of bars forming a Tala

It will be seen that these Sapta Talas are the combinations of **Laghu**, **Druta** and **Anudruta**. The values of **Druta** and **Anudruta** are fixed, viz., two letters and one respectively. Whereas the value of **Laghu** depends upon its **Jati** and therefore may be either 1, 3, 5, 7 or 9 letters according to its species. Hence each of the Sapta Talas is subdivided into five classes and in all the seven Talas combined with five Jatis work out 35 Talas.

Any number of Talas can be framed by so combining **Anudruta**, **Druta** and **Laghu**. But none of them need be ventured on for Vocal or Instrumental music, as the 35 combinations already framed are enough to stagger a music scholar.

Table showing the number of letters indicated by the Sapta Talas when combined with their respective Jatis

Sapta Tala-	Hevra	Charvata	Trisra	Misra	Khandra	Sanhara
1 Dhruva	1 0 1 1	4+2+4+4=14	3+3+3+3=11	7+2+7+7=23	5+2+5+5=17	9+2+9+9=29
2 Matya	1 0 1	4+2+4=10	3+2+3=8	7+2+7=16	5+2+5=12	9+2+9=20
3 Rupaka	0 1	2+4=6	2+3=5	2+7=9	2+5=7	2+9=11
4 Jhampa	1 0 0	4+1+2=7	3+1+2=6	7+1+2=10	5+1+2=8	9+1+2=12
5 Triputa	1 0 0	4+2+2*=8	3+2+2=7	7+2+2=11	5+2+2=9	9+2+2=13
6 Ata	1 0 0	4+4+2+2=12	3+2+2=10	7+7+2+2=18	5+5+2+2=14	9+9+2+2=22
7 Eka	1	4		7	5	9

* Usually called **Adi Tala** and adopted most in common practice

It may be noticed that certain Talas containing the same number of beats or letters are called by different names, because their parts differ, i.e., the accents fall on different letters. For example Talas **Trisra-Rupaka** and **Khandra-Eka** represent five beats each, yet the accented letters of the former Tala are the first and third, whereas the accented letter of the latter Tala is the first only.

Part II—On Vina

CHAPTER IV

HISTORY, PAST AND PRESENT

The birth-place of this sacred instrument is said to be Heaven. It is the instrument on which **Sarasvati**, the Goddess of Learning, practised her music. **Narada** and other great



Rishis of that delighted world amused themselves with the music of the Vina. **Narada** being the Rishi of both the Earth and the Heaven brought it down from Heaven to Earth. Other Rishis and great men of the age came to know of the sweet pleasure which it gave and learnt it gradually. Such is the mythological origin of this heavenly music but very few know its real value and the pleasure it imparts. As it was the first instrument originated, it deserves to be called the Mother of Instruments.

Vina is practised in India only by a limited few. Different kinds of Vinas are used in different parts of India. The best in form and in harmony is what is used in Southern India. The few that had mastery over the art lived with **Rajas** and **Maharajas**, who had the greatest regard for them. These musicians were also highly respected by the people. It seems a pity therefore that the art should have been cultivated but by a few. Several reasons might have led to this. Our past virtuosos on Vina seldom cared to give publicity to the art. They were content with the pleasures they enjoyed, and the gifts they obtained, by their own proficiency. Vina requires also a great amount of perseverance and labour on the part of those who wish to become experts. Hence the art gradually declined and it is not surprising that only a very few, not more than a dozen, are good Vinaists in the whole of Southern India. Unfortunately no step has been taken till now to spread this art.

At present there are some great masters of Vina under the kind patronage of His Highness the Maharajah of Mysore and a few in the States of Vizianagaram and Travancore. Others of less fame live in Southern Districts.

FIG. A

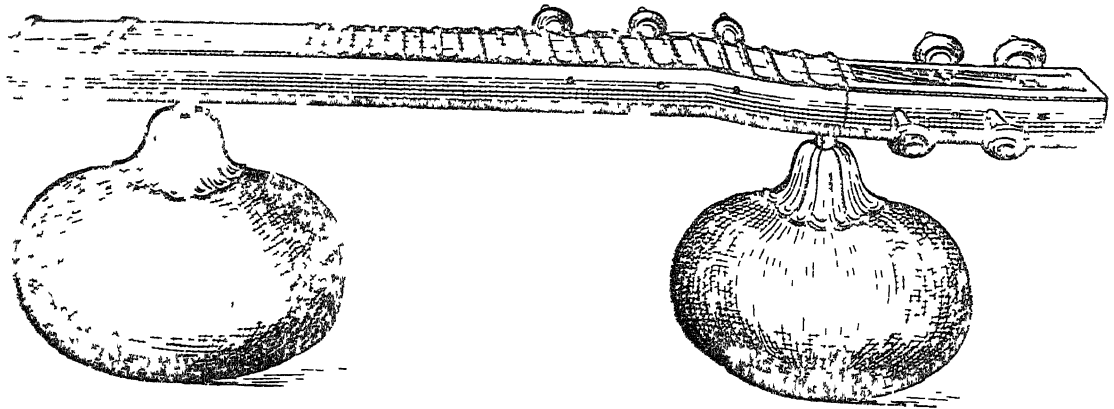


FIG. B

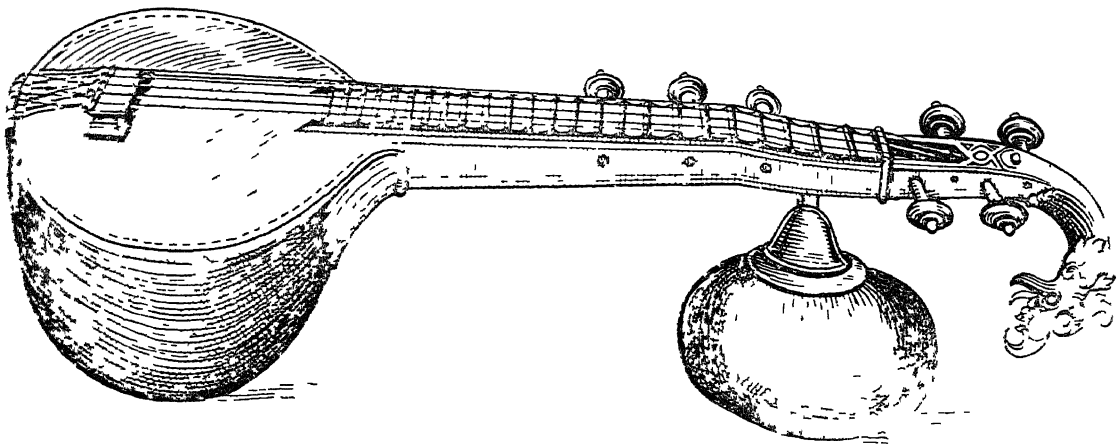
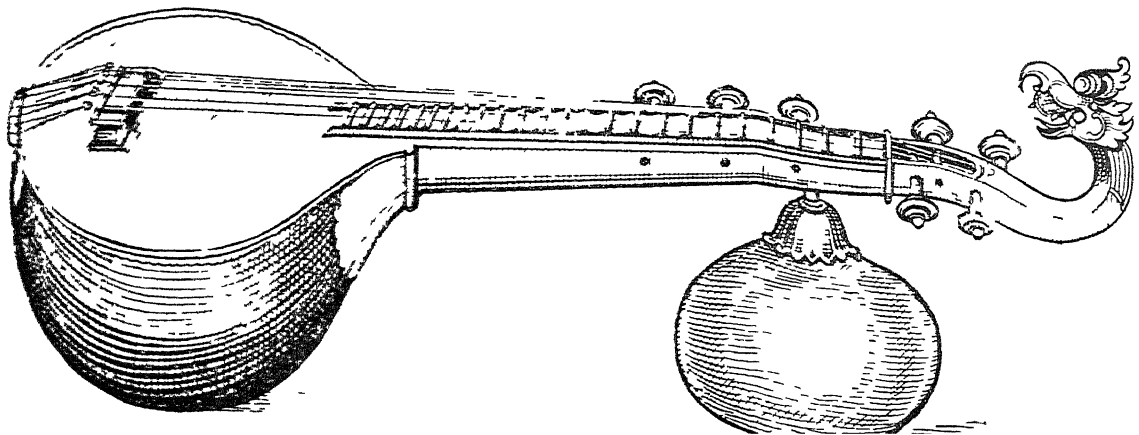
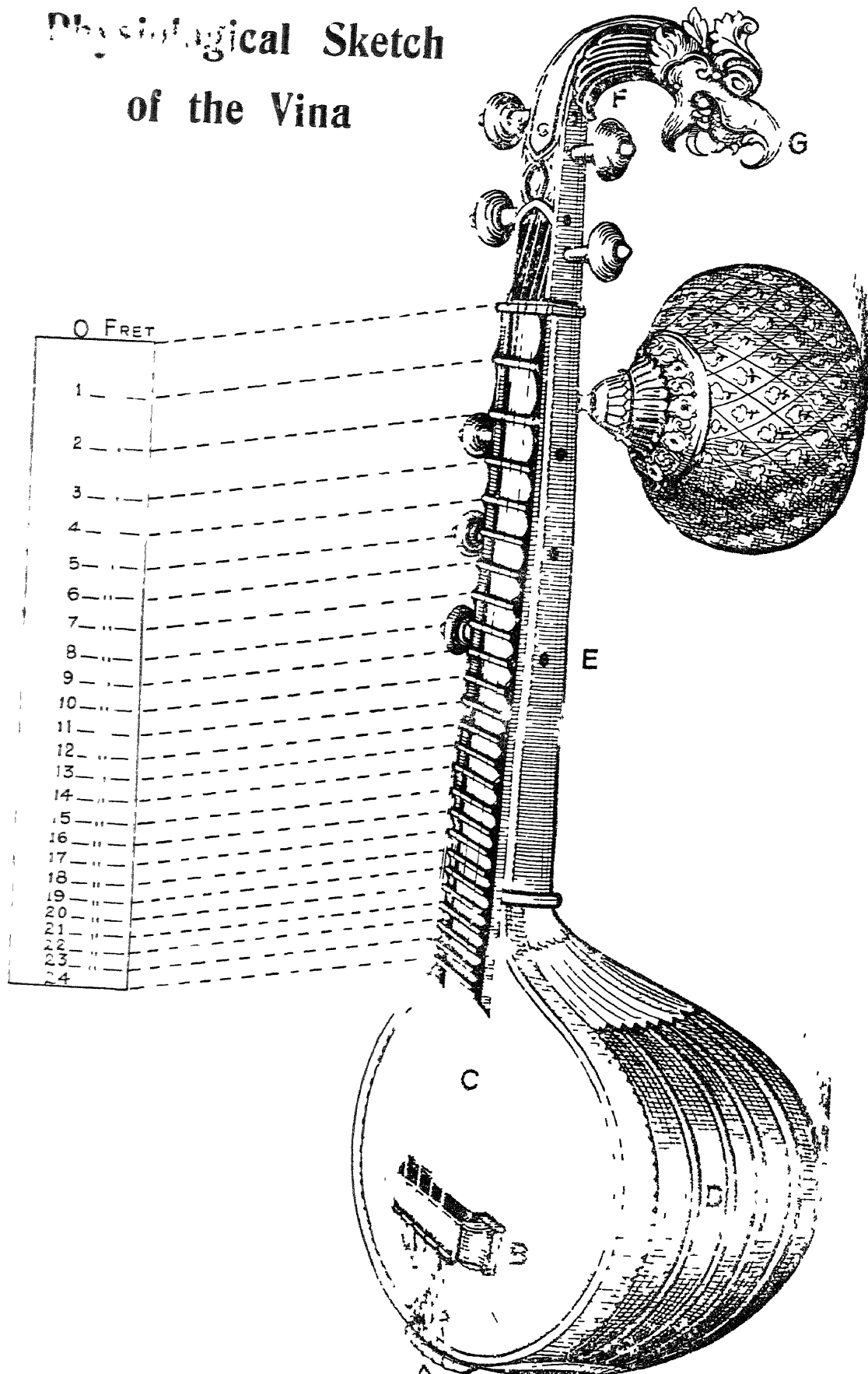


FIG. C



Physiological Sketch of the Vina



CHAPTER V

DESCRIPTION

There are several kinds of Vinas*. The one used in Northern India is made of a bamboo rod about 4 feet in length with two gourds attached to it. The frets are fixed on the bamboo, which forms the finger board of the instrument. The two gourds serve as supports as well as sounding boxes or resonators. This species is called by the name of **Sunthari, Ruthra Vina or Rus Bin** (Fig. A)

The one used in Southern India is illustrated in the margin (Fig. B). This Vina is usually made of jack wood. The sounding box generally known as the pot (**Kodam**) resembles two-thirds of a hollow ball with an opening on one side, to be connected with the finger board. The depth of the pot may vary from 9 inches to 10½ inches. The deeper the pot, the greater the sound. A circular plate covers the open part of the pot. The diameter of the plate cross-wise varies with the size of the pot. The biggest Vinas made are those having plates of 13 inches diameter, and the medium ones, 12½ inches; while the smaller ones from 9½ to 11½ inches.

The pot is connected with a hollow rod usually called the Finger Board (**Thandi**). The whole is connected with the neck and face of a **Yali**, very much resembling the face of a Dragon. 24 frets (**Mettu**) are fixed on the finger board with the help of specially prepared wax. Each fret represents one degree of sound or note. There are seven strings in all, four running over the finger board and three by one of its sides. A bridge of wood with a bell metal plate is placed on the pot, and another metal plate in the form of an arc is placed by the side of the bridge. The four strings rest on the bridge, and the other three strings on the metal plate kept by the side of the bridge. These strings are attached to screws, four of them running through the neck and three through the finger board. There is also a gourd at the other extremity away from the pot. This keeps the instrument on a level, besides increasing its sonorousness. This is the description of the several parts of a Vina. There is also another kind which exactly resembles the above except in respect of the face which, instead of being bent downwards, is bent upwards (Fig. C). But this kind is not much used and not so common. The best Vina is that which has not only a good harmony, but also a good shape.

The following physiological description of the Vina will be of much interest. A knowledge of the Yoga Philosophy is required to understand the true significance of the terms used therein. From an Archæological point of view it is considered to be a subject of importance.

In the illustration given in the margin the portion marked G represents the head of the human body, F the neck, E the finger board, the trunk; D the sounding box, the abdomen; C the seven strings, the **Sapta Thathus** (seven pulses), B the place where

* In days of yore four kinds of Vinas are stated to have been in existence, viz., **Kachapee, Kalavathi, Puruhoothee** and **Mahathee**. They are the Vinas used by **Sarasvati, Thamburu, Gantharvar** and **Narada** respectively. The last two are said to possess extraordinary powers and are invisible to an ordinary human eye. They will give out Music of their own accord when pryed for by the Rshis and are not to be handled by any mortal.

the middle of the Metta rests, the navel; A the place where the seven strings are fastened, the place from which the Sapta Thathuvams begin. This place is the Kundali which according to the Yoga Philosophy is a spiritual power situated near the lower end of the spinal lumb and when aroused by Yoga or meditation raises itself through the hollow canal and, it rises, the mind becomes open and all the different vision and wonderful powers come to the Yogi.

The 24 frets together with the head piece represent the 25 Thathuvams.

The portion from Kundali to the head is divided into six Atharams (nerve centres)

6. —

- | | |
|---------------|---|
| 1 Muladhara | The place where all the wires are tied up. |
| 2 Svadisthana | The place where the bridge is placed. |
| 3 Manipura | The place where the 24th fret is fixed |
| 4 Anahata | ... The place where the 19th fret is fixed. |
| 5 Visuddha | The place where the 12th fret is fixed. |
| 6 Ajnaya | The place where the 7th fret is fixed. |

Each Atharam has 12,000 nerves or fibres which convey sensation to the brain and considered capable of producing as many Ragas. Hence six Atharams are capable of producing (6 × 12,000) 72 000 Ragas.

CHAPTER VI

THE FINGER BOARD OF THE VINA

From the diagram it will be seen that 24 frets are fixed on the finger board and that 4 strings run across them. These four strings when open, *i.e.*, when they are vibrated without being pressed on the frets represent Sa, Pa, Sa, Pa, corresponding to the European notes C, G, C, G. The 3rd string open is the lower octave of the 1st string open, the 4th of the 2nd. Each fret as it ascends indicates a note higher, equivalent to a semi-tone in Western music, and in all the 24 frets give out only two octaves by one string. Whatever is the 1st string produces on the several frets, are also produced by the 3rd string but one octave lower; similarly the 2nd and 4th strings produce the same note on each fret, but are produced on the 4th are lower octaves.

(An octave means a set of eight notes from C to C. An octave of a note means its eighth note either higher or lower as for example—the octave of C is C higher or lower, the octave of G is G higher or lower.)

The first octave from C to C on the first and third strings, and from G to G on the second and fourth strings, end on the 12th fret, the second octave ending on the 24th fret.

A little explanation may be necessary why an octave or a scale of only eight notes Sa Ri Ga Ma Pa Tha Ni Sa should end on the 12th fret instead on the 7th. The reason is simple (see Chapter II) Three frets represent three kinds of Ri's, three frets, three Ga's, three frets, three Tha's, and three frets, three Ni's. Of these two frets are common to both two kinds of Ri's and Ga's, similarly two frets for two kinds of Tha's and

THE FINGER BOARD OF THE VINA

OPEN NOTES

Higher Octave

Mathyama Sthayi

Thara Sthayi

Sa	Pa	Sa	Pa	Head Piece
1 st	1 st Tha	1 st Pa		1 st Fret
2 nd	2 nd Tha	2 nd Pa		2 nd "
3 rd	3 rd Tha	3 rd Pa		3 rd "
4 th	4 th Tha	4 th Pa		4 th "
5 th	5 th Tha	5 th Pa		5 th "
6 th	6 th Tha	6 th Pa		6 th "
7 th	7 th Tha	7 th Pa		7 th "
8 th	8 th Tha	8 th Pa		8 th "
9 th	9 th Tha	9 th Pa		9 th "
10 th	10 th Tha	10 th Pa		10 th "
11 th	11 th Tha	11 th Pa		11 th "
12 th	12 th Tha	12 th Pa		12 th "
13 th	13 th Tha	13 th Pa		13 th "
14 th	14 th Tha	14 th Pa		14 th "
15 th	15 th Tha	15 th Pa		15 th "
16 th	16 th Tha	16 th Pa		16 th "
17 th	17 th Tha	17 th Pa		17 th "
18 th	18 th Tha	18 th Pa		18 th "
19 th	19 th Tha	19 th Pa		19 th "
20 th	20 th Tha	20 th Pa		20 th "
21 st	21 st Tha	21 st Pa		21 st "
22 nd	22 nd Tha	22 nd Pa		22 nd "
23 rd	23 rd Tha	23 rd Pa		23 rd "
24 th	24 th Tha	24 th Pa		24 th "

1st Fret

2nd "

3rd "

4th "

Let us call the three kinds of Ri's as Ri¹, Ri² and Ri³

Do. Ga's as Ga¹, Ga² and Ga³

Since Ri² and Ri³ are the same as Ga¹ and Ga² only two frets are required to represent these two kinds of notes. Therefore for all the three Ri's and three Ga's only four frets are required. Similarly for the three Tha's and three Ni's only four frets are required. But when one fret indicates one note, say Ri, it will not indicate Ga also in the same Raga or Mode, it can indicate Ga in any other Mode or Raga. In short one fret cannot represent both Ri and Ga, in one and the same mode.

Two frets represent two Ma's. The notes Sa and Pa are alone constant and do not admit of any variation. Thus it will be seen that 12 frets are required to represent all kinds of notes.

On the first string, therefore, two octaves or two complete sets of notes can be played; on the second and third strings together, another lower octave can be played, and on the fourth a semi octave. Thus in all, Vina admits of 3½ octaves or sets of notes. They are called Sthayis. The lower octave is called Manthara Sthayi; the middle one Mathyama Sthayi, and the higher one, Thara Sthayi.

The names by which the several notes are known and the frets that indicate them, are given in the table below —

No. of Frets	Notes	Corresponding English Notes	Name by which they are called
Head Piece	Sa	C	Shadjamam
1st	Ri ¹	C♯	Suddha Rishabham
2nd	Ri ² or Ga ¹	D	Chatusruti Rishabham or Suddha Gandaram.
3rd	Ri ³ or Ga ²	D♯	Shatsruti Rishabham or Satharana Gandaram
4th	Ga ³	E	Antara Gandaram.
5th	Ma ¹	F	Suddha Madhyamam
6th	Ma ²	F♯	Prathi Madhyamam
7th	Pa	G	Punchamam
8th	Thi ¹	G♯	Suddha Dhaivatham
9th	Tha ² or Ni ¹	A	Chatusruti Dhaivatham or Suddha Nishadam
10th	Tha ³ or Ni ²	A♯	Shatsruti Dhaivatham or Kaisiki Nishadam.
11th	Ni ³	B	Kakali Nishadam
12th	Sa	C	Shadjamam.

It will be seen from the table above that the scale of Hindu Music consisting of 12 semi-tones between the key-note and its octave corresponds to the chromatic scale of the

Western Music and that the arrangements of frets on the Vina are exactly similar to those on the Guitar, Banjo or Mandoline, or the Keys of the Pianoforte, though the nomenclature adopted differs

CHAPTER VII

STRINGING

We know that there are in all 7 strings on a Vina, 4 main ones over the finger board and 3 sidewise

Of the 4 main ones, the 1st and the 2nd are steel wires, the 3rd and the 4th are brass or silver wires. The 2nd is thicker than the 1st, the 3rd than the 2nd, and the 4th than the 3rd. The reason is that the 2nd tuned to G or Pa is three notes less than the 1st which is C or Sa. Similarly, the 3rd tuned to C or Sa one octave less than the 1st, is 4 notes less than the 2nd. The 4th is to the 3rd as the 2nd is to the 1st. Therefore each wire represents 3 or 4 notes less than the other, and the thicker the wire, the lesser the number of vibrations and consequently the lower is the note produced on the thicker string.

All the 3 side strings are steel wires. The topmost is of the same thickness as, or a little thinner than, the 1st of the main wires, the 2nd side string is thinner than the 1st, and the 3rd, thinner than the 2nd. The 1st tala or side string is tuned to the 1st main string, i.e. C or Sa, the 2nd is tuned to G or Pa, and the 3rd or the lowest to C or Sa one octave higher.

All the music wires are gauged by the manufacturers and a number is given to them. To help the reader I give the number of the wires generally used for a Vina.

	Females	Males
1st Main String	32	30
2nd ,,	30	28
3rd ,,	26	24
4th ,,	24	22
1st Tala String	33	31
2nd ,,	34	32
3rd ,,	36	34

The higher the number, the thinner are the strings.

Exceptionally, the first main string may be thicker or thinner than what is given above. Then all the other strings will bear the above ratio to it.

The 1st main string is called the Sarani, the 2nd, Panchamam, the 3rd, Mantharam, the 4th, Anu mantharam.

The 1st side string is called the Pakka Sarani, the 2nd, Pakka Panchamam, and the 3rd, Teepu Sarani.

CHAPTER VIII

TUNING

Tuning is an important item in learning music on stringed instruments. Though tuning requires a good hearing and music ear, the following ways will help a beginner to a good extent.

Let a beginner try to tune any two strings on the Vina to produce a similar sound or note. Let him try this on the 1st string on the finger board and the topmost Tala string. Let these two strings be tuned alike in sound, as they are to be tuned always to give the same sound, it is worth trying on them. When they are tuned alike there will be a harmony. If the initial difficulty of tuning the two strings alike is got over, tuning the instrument is quite easy.

From the finger board of the instrument it may be seen that

the 1st string open is	Sa or C
2nd do	Pa or G lower
3rd do.	Sa or C lower
4th do.	Pa or G lowest

and that of the side strings—

the 1st is	C or Sa
2nd is	G or Pa
3rd is	C or Sa higher

The 2nd string on the 5th fret produces Sa (C). Therefore press the string at the 5th fret and tune it alike with the 1st. When open it will indicate the note Pa (G). The 3rd string gives the note Pa (G) at the 7th fret. It can also be tuned with the 2nd similarly, so as to produce the note Sa (C) when open. The 4th should be tuned with the 3rd as the 2nd with the 1st. So far for tuning the four main strings.

The 1st main string and the 1st Tala string should be tuned alike. Press the 1st string at the 7th fret where it gives the note Pa (G), and tune the 2nd Tala string with that note. Press the 1st string at the 12th fret where it gives the note Sa (C) higher and tune the last Tala string with that note. Then the Vina is tuned. The technical word for tuning is *Sruthi*.

There are two kinds of tuning or *Sruthi*. The most common is the one described above. It is called the *Panchama Sruthi*, because the 2nd and the 4th string and the middle Tala string indicate the note Pa (G). These three strings are sometimes tuned to indicate the note Ma (F) instead of the note Pa (G). This *Sruthi* is called the *Mathyama Sruthi*. At times musicians indulge themselves in playing or singing in this *Sruthi* not only for varieties sake, but also for its sweetness.

CHAPTER IX

POSITION

There are two methods of holding the Vina while playing. The first is to hold it in a vertical position tightly with the lower portion of the right palm, the pot resting on

the ground or on the lap. The fingers of the left hand play upon the finger board as in the diagram A. This is a difficult method but a scientific one and much indulged in by the **Vinaists of Vizianagaram** and their followers. One must possess good strength to play on the Vina in this position. It is therefore called the masculine method of playing on the Vina.

The second method, which is more common and simpler of the two, is shown in the diagram B. The pot rests on the ground and the gourd on the left knee. The lower portion of the right palm holds the Vina, while the fingers of the right hand beat the strings, those of the left play upon the finger board. This method is preferable as beginners can not only learn to play on the Vina more easily, but also indulge themselves for hours without being much tired.

CHAPTER X

FINGERING

Right Hand: The Vina is held by the lower portion of the right palm, whatever may be its position, vertical or otherwise. The fingers of the right hand made use of while playing on a Vina are the forefinger or the index finger and the middle finger for beating the strings on the finger board, and the little finger for beating the side strings. The forefinger and the middle finger beat the strings downwards alternatively. This is an important rule of fingering and the student should bear it in mind. The little finger beats all the side strings simultaneously upwards, and it does so along with the forefinger only, but never when the middle finger beats down. The beatings on the side strings indicate Tala or Time, and those on the main strings the music.

There are exceptional cases when all the main strings are beaten together, but that is in advanced stages and the beginner need not trouble himself about them now. There is also an exceptional case when only one of the side strings is touched by the little finger. At times the beats of the little finger go either before or after that of the forefinger. It is necessary here to explain when it beats along with, before or after the forefinger. We know that the beats of the little finger indicate Tala or Time. The several kinds of Tala have been dealt with in Chapter III. We now proceed to explain the different species, as distinguished from kinds of Tala.

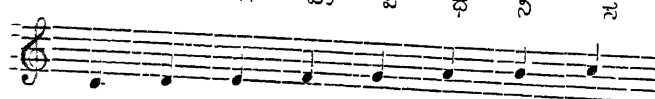
There are three species of Tala. If the accent or the beat of a Tala falls on the 1st note, the music is said to be written or sung in **Samam**, if the accent falls before the 1st note, **Athetham**, if after the first note, **Anagatham**. Music written or sung otherwise than in **Samam**, is either in **Athetham** or **Anagatham**, is also said to be in **Vishamam**.

It is clear therefore that the beats of the little finger which indicate Tala or Time may be either along with, before or after the beat of the forefinger as the music composed is in **Samam**, **Athetham** or **Anagatham** respectively. The beats of the forefinger and the middle one must be alternative, because we can produce notes very quickly if both the fingers are alternatively used. In technical language notes can be played in the Tri-Kala easily.

ON VINA

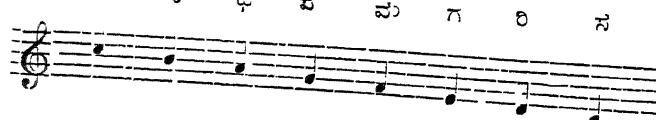
1 Arohanam, as

சு	ரி	க	ம	ப	த	நி	சு
சு	ரி	க	ம	ப	த	நி	சு
சு	ரி	க	ம	ப	த	நி	சு
சு	ரி	க	ம	ப	த	நி	சு



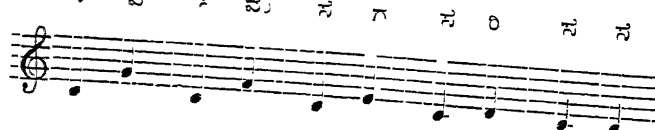
2 Avarohanam, as

சு	நி	த	ப	ம	க	ரி	சு
சு	நி	த	ப	ம	க	ரி	சு
சு	நி	த	ப	ம	க	ரி	சு
சு	நி	த	ப	ம	க	ரி	சு




3. Dhalu, as

சு	ப	சு	ப	சு	க	சு	ரி	சு	சு
சு	ப	சு	ப	சு	க	சு	ரி	சு	சு
சு	ப	சு	ப	சு	க	சு	ரி	சு	சு
சு	ப	சு	ப	சு	க	சு	ரி	சு	சு



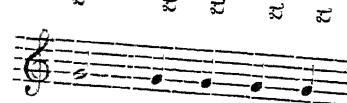
4 Ispuritham, as

சு	சு	ரி	ரி	க	க	ம	ம	ப	ப
சு	சு	ரி	ரி	க	க	ம	ம	ப	ப
சு	சு	ரி	ரி	க	க	ம	ம	ப	ப
சு	சு	ரி	ரி	க	க	ம	ம	ப	ப



5. Kampitham, as

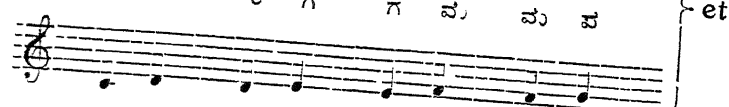
பு	ப	ப	ப	ப
பு	ப	ப	ப	ப
பு	ப	ப	ப	ப
பு	ப	ப	ப	ப



All notes but the first should be produced by merely shaking the string.

6. Anahatham, as

சு	ரி	ரி	க	க	ம	ம	ப
சு	ரி	ரி	க	க	ம	ம	ப
சு	ரி	ரி	க	க	ம	ம	ப
சு	ரி	ரி	க	க	ம	ம	ப



7. Prathia Atham as

ச	ரீ	ரீ	த	த	ப	ப	ப
ச	நி	நி	ச	த	ச	ச	மு
ஸ	ஸி	ஸி	ப	ப	ப	ப	2
ச	நி	நி	த	த	த	த	த

et

8 Thirupusham as

ச	ச	ச	ரீ	ரீ	ரீ	த	த	த	ப	ப	ப
ச	நி	நி	நி	நி	நி	ச	ச	ச	மு	மு	மு
ஸ	ஸி	ஸி	ப	ப	ப	ப	ப	ப	2	2	2
ச	நி	நி	த	த	த	த	த	த	த	த	த

et

9 Antholam, as

ச	ரீ	ச	ப	ப	ப	ரீ	த	ரீ	ப	ப	ப
ச	நி	ச	நி	நி	நி	ச	ச	ச	மு	மு	மு
ஸ	ஸி	ஸ	ப	ப	ப	ப	ப	ப	2	2	2
ச	நி	ச	நி	நி	நி	ச	ச	ச	மு	மு	மு

et

10 Murchanam as

ச	ரீ	த	ப	த	ரீ	ரீ	த	ப	த	த	ச
ச	நி	ச	நி	நி	நி	ச	ச	ச	மு	மு	மு
ஸ	ஸி	ப	ப	ப	ப	ப	ப	ப	2	2	2
ச	நி	ச	நி	நி	நி	ச	ச	ச	மு	மு	மு

Orikai

The Orikai which corresponds to the **Shake** in English music, is produced by shaking the string with the fingers of the left hand at the fret of the note required. This is **Simple Orikai**. By pulling the string to and fro many notes are also produced at one fret. This is **Complex Orikai**. It requires a great deal of dexterity to do this and the sweetness of Vina music is due to such Orikais only.

Jaru

The Jaru is made by allowing the two fingers of the left hand slide along the string and passing over the frets after having struck the string with the finger of the right hand. The sound of a note is produced by the finger being stopped at the fret of the note required. The Jaru is used in both ways, either upwards or downwards. The Jaru corresponds to the **Slide** in English Music.

Rava Jathi

Notes are also produced by striking the string with the middle finger of the left hand, pressing the string at the same time at any fret with the fore finger of the left hand

Examples of Notes so produced

1

சா	ரி	சா	நி	சா	நி	தா	நி	தா
சா	ரி	சா	நி	சா	நி	தா	நி	தா
சா	ரி	சா	நி	சா	நி	தா	நி	தா
சா	ரி	சா	நி	சா	நி	தா	நி	தா

et (Commencing from Sa higher)

2.

சா	ரி	சா	சா	நி	சா	நி	நி	தா	நி	தா	தா
சா	ரி	சா	சா	நி	சா	நி	நி	தா	நி	தா	தா
சா	ரி	சா	சா	நி	சா	நி	நி	தா	நி	தா	தா
சா	ரி	சா	சா	நி	சா	நி	நி	தா	நி	தா	தா

et do.

3.

சா	நி	நி	தா	தா	பா	பா	மக	கா	ரி	ரி	சா
சா	நி	நி	தா	தா	பா	பா	மக	கா	ரி	ரி	சா
சா	நி	நி	தா	தா	பா	பா	மக	கா	ரி	ரி	சா
சா	நி	நி	தா	தா	பா	பா	மக	கா	ரி	ரி	சா

do.

In the above, the notes at the commencement of each are produced by vibrating the string by the finger of the right hand, the rest by the beats of the middle finger of the left hand. In the 3rd example alone it is not exactly by the beat of the middle finger that the 2nd notes are produced, but more accurately by a sharp removal of the same from the 1st notes.

The above three examples or any form of combination of the three are called Rava Jathi.

CHAPTER XII

MISCELLANEOUS INSTRUCTIONS

I wish to advise my readers that they should not only learn how to play on the Vina, but should also be able to attend to the petty repairs that may be required to it. The following instructions may be of much use to them.

The bridge metal plate on which the main strings rest and the side metal plate which is in the form of an arc and on which the tala strings rest should always be kept clean. Otherwise the strings will not produce good twang sound. Care must be taken at the same time that the position of the bridge is not altered even a bit. If that is done, the frets will indicate false or incorrect notes.

Of the several petty repairs, the chief and most intelligent one is the adjustment of frets technically called *Making Melam*. Every good player on the Vina must know not only how to tune it accurately but also how to adjust the frets themselves. A Vina with a good fretting helps a student to a very great extent in learning the notes accurately. A Vina with wrong *Melam* indicates false notes. It is therefore very essential that a beginner who wants to accustom himself to accurate notes, should not play on a Vina whose *Melam* has gone wrong.

The strings should be cleaned before as well as after the Vina is played. A small piece of chamois leather will best serve the purpose.

Ghee or any other similar oily substance should be slightly smeared on the two fingers of the left hand before playing so that the fingers may smoothly run over the strings and that the strings may not cut the fingers. Indian oily scents may with advantage be used for ghee.

* Special instructions on the subject can be had from the author.

Part III—Practical Instructions and Exercises

CHAPTER XIII

MANNER OF PLAYING

The general manner of playing has already been explained partly in Chapter X on 'Fingering,' *i.e.*, that the main strings are vibrated with the fore finger and the middle finger alternately and the side strings by the little finger of the right hand.

The two fingers of the left hand, *i.e.*, the fore finger and the middle one kept close together press the strings at each fret while ascending and the fore finger alone while descending. Other special methods of fingering will also be found necessary, in advanced stages. Most of them have been explained in Chapter XI. It should be noted that the strings should not be pressed by the fingers on the fret itself, but near to the fret so that the fingers do not touch the fret. If the fingers touch the frets, no sound will be produced and consequently no music whatever.

To produce soft and pleasing vibrations on strings, it has been the habit of good Vinaists to grow nails on the three fingers of the right hand. If the strings are struck with the tip of the fingers the sound is blunt, but if they are struck with the nails, the sound is sweet. Sometimes artificial nails are used by those who have not got strong nails.

CHAPTER XIV

SARALI VARUSAS OR EXERCISES ON NOTES

Practice on these may be in any one of the 72 Modes. Most commonly mode No. 15* is taken up for all preliminary exercises as the notes in this are farther from each other and help practice in other modes. Besides they sound sweeter also.

* Each Raga is said not only to possess certain features of its own, but also to be in its best when played at a certain hour of the day. Mayamalava Gowla (Maya = fascinating and bewitching) *i.e.* Mode No 15 is very sweet and pleasant when played in the early morning. Since all the primary exercises are intended for practice at that time, this Mode has been selected.

The other reason is that this Mode contains only Pure Notes, *i.e.* notes that are known by one name and not by two. A reference to statement in Page 11 will show that Ri¹, Ga³, Tha¹ and Ni³ (notes used in Mode 5) are pure and known by one name only, whereas the other notes Ri², Ri³, Tha² and Tha³ are also known as Ga¹, Ga², Ni¹, and Ni² respectively.

the 2.d finger thus $\dot{1} - 2$, $\dot{1}^* - 2$, $\dot{1}^* - 2$, star marks representing tala, on the beats with the little fingers Exercise No. 1 can then be successfully tried

Exercise 2.

சு ரீ க டு	சு ரீ க டு	சு ரீ க டு	பு த நி சு
| 2 | 2	| 2 | 2	| 2 | 2	| 2 | 2
சு நி த ப	சு நி த ப	சு நி த ப	ம க ரி சு
| 2 | 2	| 2 | 2	| 2 | 2	| 2 | 2
சு ரீ க டு	சு ரீ க டு	சு ரீ க டு	பு த நி சு
| 2 | 2	| 2 | 2	| 2 | 2	| 2 | 2
சு நி த ப	சு நி த ப	சு நி த ப	ம க ரி சு
| 2 | 2	| 2 | 2	| 2 | 2	| 2 | 2
சு ரீ க டு	சு ரீ க டு	சு ரீ க டு	பு த நி சு
| 2 | 2	| 2 | 2	| 2 | 2	| 2 | 2
சு நி த ப	சு நி த ப	சு நி த ப	ம க ரி சு
| 2 | 2	| 2 | 2	| 2 | 2	| 2 | 2
சு ரீ க டு	சு ரீ க டு	சு ரீ க டு	பு த நி சு
| 2 | 2	| 2 | 2	| 2 | 2	| 2 | 2
சு நி த ப	சு நி த ப	சு நி த ப	ம க ரி சு
| 2 | 2	| 2 | 2	| 2 | 2	| 2 | 2

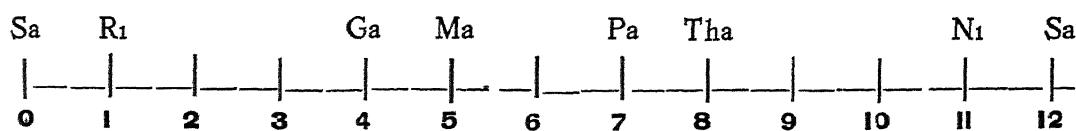
1 2 | 2 | 1 2 | 2 | 1 2 | 2 | 1 2 | 2

Exercise 3.

சு ரீ க ம	பு	பு	சு ரீ க ம	பு த நி சு
| 2 | 2	|	|	| 2 | 2	| 2 | 2
சு நி த ப	ம	ம	சு நி த ப	ம க ரி சு
| 2 | 2	|	|	| 2 | 2	| 2 | 2
சு ரீ க ம	பு	பு	சு ரீ க ம	பு த நி சு
| 2 | 2	|	|	| 2 | 2	| 2 | 2
சு நி த ப	ம	ம	சு நி த ப	ம க ரி சு
| 2 | 2	|	|	| 2 | 2	| 2 | 2
சு ரீ க ம	பு	பு	சு ரீ க ம	பு த நி சு
| 2 | 2	|	|	| 2 | 2	| 2 | 2
சு நி த ப	ம	ம	சு நி த ப	ம க ரி சு
| 2 | 2	|	|	| 2 | 2	| 2 | 2

1 2 | 2 | 1 2 | 2 | 1 2 | 2 | 1 2 | 2

The diagram shows the frets on a Vīna which indicate the scale of eight notes in Mode No. 15 as played on the 1st string.



Exercise 1. In Common Time or Eka Tala

ॐ ॠ ॡ ॢ | ॣ । ॥ ० | १ २ ३ ४ | ५ ६ ७ ८ | ९ १० ११ १२ ||
 ॐ ॠ ॡ ॢ | ॣ । ॥ ० | १ २ ३ ४ | ५ ६ ७ ८ | ९ १० ११ १२ ||
 ॐ ॠ ॡ ॢ | ॣ । ॥ ० | १ २ ३ ४ | ५ ६ ७ ८ | ९ १० ११ १२ ||
 ॐ ॠ ॡ ॢ | ॣ । ॥ ० | १ २ ३ ४ | ५ ६ ७ ८ | ९ १० ११ १२ ||

1 2 1 2 1 2 1 2 1 2 1 2

Beating in mind the instructions given for position and fingering, *viz*, that the Vīna should be held in position as in diagram A and B in page 14, that the fore finger and the middle finger should beat the strings alternately as indicated by the numbers 1 and 2 respectively marked below each note, and that the two fingers of the left hand should be kept close together as they produce notes in their ascending order and that the fore finger alone while descending, the student can play Exercise No. 1 easily.

The **Common Time** or **Eka Tala** is selected to make the lessons as easy as possible.

The first note in each bar should be played with Tala, i.e., the place where the little finger of the right hand should beat the side strings. Note that the Tala falls always with the 1st finger and never with the 2nd. It is advisable that the student should play the 1st exercise quite thoroughly before he proceeds to the 2nd.

If the student finds the 1st exercise itself difficult, the following exercises will set him right. Let him strike the 1st string with the 1st and the 2nd finger of the left hand alternately at equal intervals, counting 1-2, 1-2, 1-2. Then let him try to strike,

- (1) the side strings with the little finger upwards,
- (2) the 1st main string with the 1st finger downwards,
- (3) the 1st main string with the 2nd finger downwards,

Thus Little finger upwards-1-2, little finger upwards-1-2.

Then let him try to strike the side strings with the little finger upwards and the main string with the 1st finger downwards simultaneously, and then the main string with

சு	ர	பு	பு	பா	பா	சு	ர	பு	பு	பா	பா	சு	ர	பு	பு
1	2	1	2	1	1	1	2	1	2	1	2	1	2	1	2
சு	பு	பு	பு	பு	பு	சு	பு	பு	பு	பு	பு	சு	பு	பு	பு
1	2	1	2	1	1	1	2	1	2	1	2	1	2	1	2

It may appear that the general rule on fingering, viz, that the 1st and 2nd finger should beat the string alternately has been violated in Exercise 3. But in fact it is not so. For the duration of Pa and Ma long is equal to two notes. If two notes appear there instead, we will use 1 and 2, and when the 2nd Pa or Ma long is taken, the first finger should be used.

Any number of Exercises on Sarali varusa can be picked up from several existing books on music and the student may try as many as he likes of them on the Vina.

The Morning Practice of Sarali Varusa

To have a thorough command over the instrument it has been the practice of good Vinaists, to play the first exercise of Sarali Varusa early in the morning in a more difficult style. Instead of the Sapta swaras being played in one Sthayi (Octave) they are played repeatedly in the three Sthayis (viz, Manthara, Mathyama and Thara) in the 1st, 2nd and 3rd Kala,* as also with one metu for one swara (note), with one metu for two swaras, and with one metu for four swaras.

These practices are however intended for students in the advanced course.

Exercise (to be played in the 1st, 2nd & 3rd Kala, i.e. $\frac{4}{4}$, $\frac{8}{8}$ and $\frac{16}{16}$ time)

Notes with dots above, indicate that they belong to Thara Sthayi, notes with dots below to Manthara Sthayi, and notes with neither to Mathyama Sthayi.

சு	ரீ	க	ம	ப	த	நி	சு	சு	ரி	க	ம	ப	த	நி	சு	சு	ரி	க	ம	ப	த	நி	சு
.
சு	நி	த	ப	ம	க	ரி	சு	சு	நி	த	ப	ம	க	ரி	சு	சு	நி	த	ப	ம	க	ரி	சு
.
சு	பு	பு	பு	பு	பு	பு	சு	சு	பு	பு	பு	பு	பு	பு	சு	சு	பு	பு	பு	பு	பு	பு	சு
.
சு	பு	பு	பு	பு	பு	பு	சு	சு	பு	பு	பு	பு	பு	பு	சு	சு	பு	பு	பு	பு	பு	பு	சு
.

* Kalas (Degrees or velocity) determine the length or duration of a note. The relative values of notes in the 1st, 2nd and 3rd Kala are one, one-half and one-fourth respectively.

finger at the required note. Thus if Pa Pa has to be played, the fore finger alone should press the string at the 7th fret for the 1st Pa, and for the 2nd the fore finger moves to the 6th fret while the middle one hits the string at the 7th fret, of course the string being vibrated by the right hand fingers in each case.

The simultaneous hitting at the fret in the manner above indicated gives an accent to the 2nd note of the Couplets. If they are Triplets, the 2nd and the 3rd note should be thus accented. In short if the same note is repeated, all notes but the 1st must be accented.

The production of accents in the manner above described in Janta Swaras in their ascending order is called *Ispuritham*, and that in their descending order *Prathia Atham*. These form two of the ten *Ghamakas* named in Chapter XI.

The practice on *Jantas* may be a little difficult task. But it is absolutely necessary that one should get through it well, as the chief part of playing on the *Vina* depends on it.

Exercise

ச ச ரி ரி க க ம ம	ப ப த த நி நி ச ச
1 2 1 2 1 2 1 2	1 2 1 2 1 2 1 2
ச ச நி நி த த ப ப	ம ம க க ரி ரி ச ச
1 2 1 2 1 2 1 2	1 2 1 2 1 2 1 2

ச ச ரி ரி க க ம ம	ப ப த த நி நி ச ச
1 2 1 2 1 2 1 2	1 2 1 2 1 2 1 2
ச ச நி நி த த ப ப	ம ம க க ரி ரி ச ச
1 2 1 2 1 2 1 2	1 2 1 2 1 2 1 2

ச ச ரி ரி க க ம ம	ப ப த த நி நி ச ச
1 2 1 2 1 2 1 2	1 2 1 2 1 2 1 2
ச ச நி நி த த ப ப	ம ம க க ரி ரி ச ச
1 2 1 2 1 2 1 2	1 2 1 2 1 2 1 2

ச ச ரி ரி க க ம ம	ப ப த த நி நி ச ச
1 2 1 2 1 2 1 2	1 2 1 2 1 2 1 2
ச ச நி நி த த ப ப	ம ம க க ரி ரி ச ச
1 2 1 2 1 2 1 2	1 2 1 2 1 2 1 2



ALANKARA

They should be played note by note, letter by letter, as in Sarali Varusa, and whenever Janta Swaras occur with Ispuritham or Prathia Atham

[illegible][illegible]



A musical score for the song 'The Rose Tree'. It consists of five staves. The first staff is the vocal melody, written in a soprano clef with a key signature of one flat (B-flat) and a common time signature. The second staff is a piano accompaniment, written in a soprano clef with a key signature of one flat and a common time signature. The third staff is a piano accompaniment, written in a soprano clef with a key signature of one flat and a common time signature. The fourth staff is a piano accompaniment, written in a soprano clef with a key signature of one flat and a common time signature. The fifth staff is a piano accompaniment, written in a soprano clef with a key signature of one flat and a common time signature. The music is in a simple, folk-like style, with a melody that is easy to remember and a piano accompaniment that provides a steady rhythm.

CHAPTER XVII

GEETHAS, SWARA JATHIS AND CHITTA THANAMS**Geethas**

We have already defined **Geethas** as small Music pieces. In **Geethas**, the student is given a new course of training. He has hitherto been dealing with **Swaras** (Notes) only, from **Geethas** he begins to study Music with words—**Sahitya**. As he plays the notes which indicate the words of the **Sahitya**, he should along with them give utterance to the letters of the **Sahitya** i.e. he should sing the Music piece.

Generally in **Geethas**, each letter of the **Sahitya** is represented by a swara. Hence no special fingering is required. Rarely we come across a letter of the **Sahitya** being represented by two swaras, then the fingering given in Example 1, on page 30, should be adopted.

As **Geethas** are written in different **Ragas**, the Scales of each **Raga** should be referred to in the Tabular statement given in Appendixes A and B, and the particular notes or frets that should be used for the **Raga** adhered to. The different **Talas** in which the **Geetha** is written should also be kept up.

Geethas are of two kinds—**Ordinary Geethas** and **Lakshana Geethas**. The former kind is purely Music in praise of or describing the glories of God, whereas the latter illustrate the fundamental principles in accordance with which the notes ascend and descend in the scale of each Mode or **Raga**. They are recognised as the standing authority on the subject and are more for reference than for practice. A study of a few **Ordinary Geethas** is sufficient for practical purposes.

Swara Jathis

These are played in the same way as **Geethas**, but keeping up to the time is essential. Some **Swara Jathis** are written with **Sahitya** and some without. A good practice in these enables a student to count time accurately. By playing two or three exercises, the student will learn how notes are manipulated in this kind of composition.

Chitta Thanams

The practice in **Chitta Thanams** enables us to understand the several combinations of **Jathi**. They are also the basis on which *Manodharma* * **Thanams** are played. Every student is expected to play **Chitta Thanams** before going in for **Thana Varnams**.

Thanams may be played in any **Raga**, but our ancient musicians have selected the following modes, viz., **Nata**, **Gowla**, **Aarabi**, **Sri**, **Varali**, **Ketharam**, **Reethi Gowla**, **Narayana Gowla**, **Saranga Nata** and **Bowli**, which are known in usage as **Gana Ragas**. Every good player on **Vina** who observes the principles followed by his predecessors

Sahitya begins his entertainment even to-day with **Gana Raga Thanams**. As **Thanams** play an important part in **Vina**-playing, a few of them in each **Raga** should be practised.

* The imaginative wealth of the mind.

The method of playing is shewn in the example given below —
For explanation as to the Symbols used, vide para 1, in page 33

Náta Raga Thánam

{ ரிக ம ப த தி ச-ரிக ம ப த தி ச-சநி ப - ம ப ம ம
 { ரிக ம - ம ரி ச-சநி ப - த தி ச-ரி சநி,, சரி,, ச |

{ ரி க ம ப த தி ச-ரிக ம ப த தி ச-சநி ப - ம ப ம ம
 { ரி க ம - ம ரி ச-சநி ப - த தி ச-ரி சநி,, சரி,, ச |

{ ரி க ம ப த தி ச-ரிக ம ப த தி ச-சநி ப - ம ப ம ம
 { ரி க ம - ம ரி ச-சநி ப - த தி ச-ரி சநி,, சரி,, ச |

{ ரி க ம ப த தி ச-ரிக ம ப த தி ச-சநி ப - ம ப ம ம
 { ரி க ம - ம ரி ச-சநி ப - த தி ச-ரி சநி,, சரி,, ச |

Sva bass
 Logo
 ri ga ma pa tha ni sa - ri ga ma pa tha ni sa - ri sa ri sa sa

Sva bass
 ri ga na ma ri sa - sa ni pa - tha ni sa - ri sa ri sa sa

CHAPTER XVIII

VARNAMS

Varnams are of two kinds Thána Varnam and Patha Varnam. The latter is intended purely for Baratha Natiyam (Art of Dancing) and Abinayam. The first kind alone is intended for musicians.

To play Varnams a Special method of fingering should be practised. In all previous exercises each letter of a Sahitya* is represented by a single note. But in Varnams and

* Sahitya means music as sung orally. Swaras mean the notes that are being played on a musical instrument to represent a song.

Krithis each letter of the **Sahitya** may be represented either by a single note or by several notes. It is therefore necessary that the several notes which represent each letter of a **Sahitya** should be played in a particular manner. For example, if the word *Rama* which is composed of two letters in Tamil, Telugu, Malayalam or Canarese is to be represented by Swaras, these may be only two or more than two. A special fingering should be adopted.

Sahitya Ra Ma) Here each letter is represented by a note. The ordinary
Svara Ma Pa) fingering should be followed

Sahitya Ra ma | Here each letter is represented by more than
Svara Ma Ga Ri Ga Ma Pa one note. Each set of these notes should be played
 in a connected manner, as they represent only one
 letter of the **Sahitya**

In certain instances we come across one letter of the **Sahitya** being represented by more than half a dozen notes.

When the length of a note is doubled it is represented as శా - సా - సా - సా - సా - సా - Sa (long), when tripled as శా - సా - సా - సా - సా - సా - సా - సా - Sa (long), one coma being added to it.

The length of a note is increased by adding as many comas as the number of notes it should represent in addition to the first.

Thus శ శ శ శ = శా , , = శా , , ,
 స స స స = సా , , = సా , , ,
 స స స స = సా , , = సా , , ,
 స స స స = సా , , = సా , , ,
 Sa Sa Sa Sa = Sa (long) , , = Sa , , ,

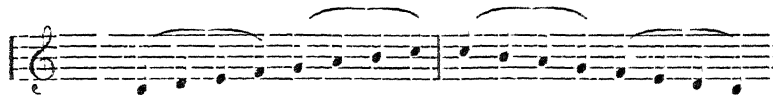
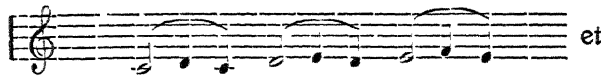
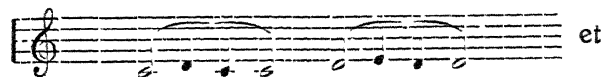
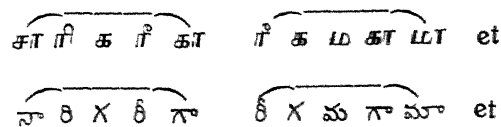
The following preliminary exercises should be gone through before **Varnam** is taken up. These may be practised in any of the **72 Modes**, but it is preferable to adopt Mode No. 29.

Exercise 1.

శ రి క ల ప త త్రి శ	శ త్రి త ప మ క గి శ
స రి గ మ ప ధ ని స	స ని ధ ప మ గ రి స
స ని స రి ప య ని స	స ని య ప రి గ ని స
స రి గ మ ప ధ ని స	స ని ధ ప మ గ రి స

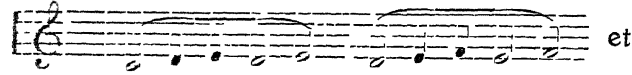


The arc placed over the notes indicates that all the notes should be produced with one beat only.

Exercise 2.**Exercise 3.****Exercise 4. *****Exercise 5. ***

సా ని త ని తా ని త 2 తా 2 et

సా రి గ రే గా రే గ మ గా మా et



Having gone through these exercises successfully and thoroughly the student may venture to try Varnams and then Krithis

The most popular and the first Varnam generally taught is the Sankarabarana Varnam in Athi Tala in mode No 29 and the manner of playing it is as follows —

Music . . Varnam

శామి నిన్దేకోరి	-	శాలామరులు కొన నదిరా
సామిన్దేకోరి	-	చాలా మరులు కొన నదిరా.
సామి నిన్దేకోరి	-	చాలా మరులు కొన నదిరా.
Sa mi ninna kori	-	Sa la ma ru lu kon na thi ra.

Raga Sankarā baranam. Mode 29.

Tala Athi=(4+2+2).

(శా ,, తి శ త తి ప మ ప క త మ |	పా త తి పా త తి	శ ని శ తి త ప త తి
(శా అ అ అ అ మి ఇ ఇ నీ శ |	తే న గ గ కొ ల	ల ల ల ల ల ల ని ఇ
(శా శ త ప మ పా పా కి శి శి క శ |	తి ప త తి శా ప మ	క ని క మ పా త తి
(శా ల అ అ అ మ రు ఓ ఓ ఓ ఓ ఓ |	కొ ల ల ల ల ల ల	అ తి ఇ ఇ రా అ అ
(సా ,, ని స ధ ని సా మ ప గా మా |	సా ధ ని సా ధ ని	స రి స ని ధ ప ధ ని
(సా అ అ అ అ మి ఇ ఇ నీ శ |	న్నే వ వ వ కొ ఓ	ఓ ఓ ఓ ఓ ఓ ఓ రి ఇ
(సా స ధ ప మ సా ప మ రి స రి ర స |	ని ప ధ ని సా ప మ	ర రి ర మ సా ధ ని
(సా ల అ అ అ మ రు ఓ ఓ ఓ ఓ ఓ |	కొ ఓ ఓ ఓ ఓ న్న అ	అ ధ ఇ ఇ రా అ అ
(సా ,, ని స య ని పా ప తా 2 |	పా య ని పా య ని	స ని స ని య ప య ని
(సా అ అ అ అ మి ఇ ఇ నీ ఇ |	గే యి యి యి శో ఓ	ఓ ఓ ఓ ఓ ఓ ఓ ని ఇ
(సా స య ప 2 పా ప 2 ని స ని స |	ని ప య ని సా ప 2	గ ని గ 2 పా య ని
(పా ప రే అ అ 2 అ 2 అ 2 అ 2 |	కొ ఓ ఓ ఓ ఓ గ అ	అ తి ఇ ఇ రా అ అ

{ ಸಾ , ನಿ ಸ ಥ ನಿ ಪಾ ಮ ಪ ಗಾ ಮಾ | ಪಾ ಥ ನಿ ಪಾ ಥ ನಿ | ಸ ರಿ ಸ ನಿ ಥ ಪ ಥ ನಿ |
 { ಸಾ ಅ ಅ ಅ ಅ ಮಿಾ ಇ ಇ ನಿ ಈ | ನ್ನೇ ಎ ಎ ವಿ ಕೂಬ | ಒ ಒ ಒ ಒ ಒ ಒ ರಿ ಇ |

{ ಸಾ ಸ ಥ ಪ ಮ ಪಾ ಪ ಮ ಗ ರಿ ಸ ರಿ ಗ ಸ | ನಿ ಪ ಥ ನಿ ಸಾ ಪ ಮ | ಗ ರಿ ಗ ಮ ಪಾ ಥ ನಿ |
 { ಚಾ ಲ ಅ ಅ ಅ ಮಾ ರು ಉ ಉ ಲು ಉ ಉ | ಕೂಬ ಒ ಒ ಓ ನ್ನ ಅ | ಅ ಧಿ ಇ ಇ ರಾ ಅ ಅ |

Sa a a a a M' 1 1 Ni 1 Na a a n Koo | o o o c o o Ri 1

Sa la a a a Ma Ruu u u Lu u u u | Ko o o o Naa a Thi 1 1 Ra a a

The arc placed over the notes indicates that they should be played connectively with one beat only. Dots placed over the notes shew that they belong to the **Thara Sthayi**. Notes belonging to the **Manthara Sthayi** are indicated by dots being placed below them.

Comas indicate that the duration of the notes preceding them should be lengthened as many times as there are comas. In the example given above the duration of **Sa** long (the first note) is two letters, since two comas are added to it, the duration of the note is equal to four letters.

In the above Vainam, the 1st letter of the Sahitya is **Sa** and it is followed by what is called **Akarams**, i.e., the continuity of the sound of that letter. The 1st letter with its **Akaram** has to be played as **Sa , , Ni Sa Tha Ni**, i.e., one letter of the Sahitya being represented by several notes. Therefore all the notes should be played connectively. But as the **Akaram** is long, it is split up into parts and the strings should be vibrated when **Sa , Ni , Tha** are played, i.e., one meetu for **Sa , ,** one for **Ni Sa** and one for **Tha Ni**.

Similarly our meetu should depend upon the Sahitya. There should be meetu for each letter of the Sahitya and a few meetus for **Akarams** if they happen to be long.

To avoid the difficulty of finding out how many meetus should be given for **Akarams** an arc sign is, in some treatise on Music, placed over the notes wherever they have to be played connectively. In the example given above also, an arc is placed over the notes grouping them for each meetu. This is the **Pallavi** of the **Varnam**. The **Anupallavi** also is to be played similarly. But the notes attached to it should be played letter by letter.

The **Charanam** is followed by a series or sets of notes; each set should be played with **Charanam** one after another thus.—**Charanam** with the 1st set, **Charanam** with the 2nd, **Charanam** with the 3rd and so on. It should be noted, (1) that, in Varnams, the

Pallavi is repeated after Anupallavi only and that Charanam ends by itself, but in Krithis, Pallavi is repeated after Anupallavi as well as after Charanam, and (2) that each part has to be repeated twice

The several parts of a Varnam are (1) Pallavi, (2) Anupallavi with Swaras, (3) Charanam with a series of Swaras. These Swaras do not represent any Sahitya at all but are played with Charanam one after the other

This is how Varnams are composed and they are either in Athi Tala or Ada Tala.

A good practice of Varnams gives a steady fingering and any number, not less than ten, should be practised before Krithis are taken up

CHAPTER XIX

KRITHIS

Krithis can be played quite easily, if all the preliminary exercises for Varnams have been gone through. No special fingering is required. As however Krithis are composed in a variety of Ragas and Talas, the greater the number of Krithis one learns, the deeper will be one's insight into the music. Krithis composed by Thiagaraja and Dhikshada are worthy ones. The manner of playing Krithis differs from that of playing Varnams in one respect

In Varnams, the Pallavi, Anupallavi or Charanam is represented by one set of notes and each is played in one way only. But in Krithi, the Pallavi, Anupallavi or Charanam, each is represented in different ways, by a set of different notes. They are called different Sangathis or manners of executing the same Sahitya of a Pallavi or Anupallavi or Charanam. In some cases we come across with a dozen Sangathis for a Pallavi

Another point to be noted in playing Krithis is about Tala or Time. The beginning of a Krithi may be in Samam, Atheetham, or Anagatham, i.e., the accent or the beginning of a Tala may either fall on, before or after the first letter of a composition. If Samam, the beat should commence with the first finger, otherwise with the second, so that the following talas may regularly fall with the first finger—(Vide Chapter X, para. 3).

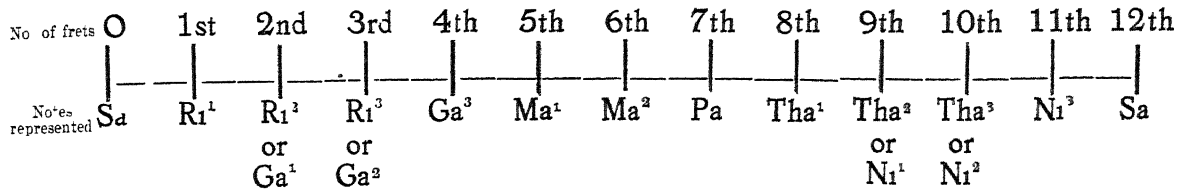
The playing of Ragas and Pallavi on the Vina requires a wider experience and a deeper study of the art and the principles underlying them cannot be attempted in this primer.

(THE END)

APPENDIX A.

Table showing the frets of the Vina that indicate the scales or notes in each of the 72 Melakarthis or Modes

For ready reference, the first 12 frets of the Vina and the notes produced on them by the 1st string are shown in the diagram below —



No of Modes	Names	The frets that indicate their Scales or Notes											
1	Kana Kangi	...	...	0	1	2	5	7	8	9	12		
2	Rathnangi	...	...	0	1	2	5	7	8	10	12		
3	Gana Moorthi		...	0	1	2	5	7	8	11	12		
4	Vanaspathi	.	...	0	1	2	5	7	9	10	12		
5	Mana Vathi		..	0	1	2	5	7	9	11	12		
6	Thana Roopi	..	..	0	1	2	5	7	10	11	12		
7	Sanā Vathi	.	...	0	1	3	5	7	8	9	12		
8	Hanuma Thodi	..	..	0	1	3	5	7	8	10	12		
9	Tanuka	.	.	0	1	3	5	7	8	11	12		
10	Natakappriya		...	0	1	3	5	7	9	10	12		
11	Kokilappriya	.		0	1	3	5	7	9	11	12		
12	Rupa Vathi	.	.	0	1	3	5	7	10	11	12		
13	Gayakappriya	...	..	0	1	4	5	7	8	9	12		
14	Vakulaparanam		..	0	1	4	5	7	8	10	12		
15	Maya malava Gowla	...	..	0	1	4	5	7	8	11	12		
16	Chakravakkam	..	.	0	1	4	5	7	9	10	12		
17	Suriya Kantham		...	0	1	4	5	7	9	11	12		
18	Hata kambari	.	.	0	1	4	5	7	10	11	12		
19	Jum garatnoni	.	...	0	2	3	5	7	8	9	12		
20	Nata bairavi		..	0	2	3	5	7	8	10	12		
21	Geera vani	.	..	0	2	3	5	7	8	11	12		
22	Karaharappriya		...	0	2	3	5	7	9	10	12		
23	Gowri Manohari	.		0	2	3	5	7	9	11	12		
24	Varunappriya		...	0	2	3	5	7	10	11	12		
25	Mara ran jani		.	0	2	4	5	7	8	9	12		
26	Sarukasi	...		0	2	4	5	7	8	10	12		
27	Sara sangi		...	0	2	4	5	7	8	11	12		
28	Hari Kamboji		...	0	2	4	5	7	9	10	12		
29	Theera Sankarabaranam	...	...	0	2	4	5	7	9	11	12		
30	Naga nanthini	..	...	0	2	4	5	7	10	11	12		

APPENDIX A

Notes	Names	The frets that indicate their Scales or Notes										
31	Yakappriya	...	0	3	4	5	7	8	9	12		
32	Raga varthani	.	0	3	4	5	7	8	10	12		
33	Kangaya bushani	.	0	3	4	5	7	8	11	12		
34	Vaga thisvari	..	0	3	4	5	7	9	10	12		
35	Sulini	.	0	3	4	5	7	9	11	12		
36	Chala Nata	.	0	3	4	5	7	10	11	12		
37	Salakamu	...	0	1	2	6	7	8	9	12		
38	Jalar navamu	.	0	1	2	6	7	8	10	12		
39	Jalavarali	.	0	1	2	6	7	8	11	12		
40	Nava neetham	...	0	1	2	6	7	9	10	12		
41	Pavani	.	0	1	2	6	7	9	11	12		
42	Raguppriya	...	0	1	2	6	7	10	11	12		
43	Gavam botni		0	1	3	6	7	8	9	12		
44	Bhavappriya	.	0	1	3	6	7	8	10	12		
45	Suba panthu varali	.	0	1	3	6	7	8	11	12		
46	Shat vitha Marnigha	.	0	1	3	6	7	9	10	12		
47	Swarnangi	.	0	1	3	6	7	9	11	12		
48	Thivya mani	.	0	1	3	6	7	10	11	12		
49	Thavalam bari	.	0	1	4	6	7	8	9	12		
50	Nama narayani	...	0	1	4	6	7	8	10	12		
51	Kama varthani	.	0	1	4	6	7	8	11	12		
52	Rama priya	.	0	1	4	6	7	9	10	12		
53	Gamanachirama	.	0	1	4	6	7	9	11	12		
54	Vis vambari	.	0	1	4	6	7	10	11	12		
55	Siyama langi	.	0	2	3	6	7	8	9	12		
56	Shunmugappriya	.	0	2	3	6	7	8	10	12		
57	Simhanthira mathiyama	.	0	2	3	6	7	8	11	12		
58	Hama vathi	.	0	2	3	6	7	9	10	12		
59	Tharma vathi	..	0	2	3	6	7	9	11	12		
60	Neethi mathi	.	0	2	3	6	7	10	11	12		
61	Kantha mani	.	0	2	4	6	7	8	9	12		
62	Rishaba priya	.	0	2	4	6	7	8	10	12		
63	Lathangi	.	0	2	4	6	7	8	11	12		
64	Vachaspathi	...	0	2	4	6	7	9	10	12		
65	Macha Kalyani	.	0	2	4	6	7	9	11	12		
66	Sith rambari	.	0	2	4	6	7	10	11	12		
67	Sucnarithramu	.	0	3	4	6	7	8	9	12		
68	Jothis varupini	.	0	3	4	6	7	8	10	12		
69	Thathu varthani	.	0	3	4	6	7	8	11	12		
70	Nasika bushani	..	0	3	4	6	7	9	10	12		
71	Kosalamu	.	0	3	4	6	7	9	11	12		
72	Rasika priya	..	0	3	4	6	7	10	11	12		

APPENDIX B.

Table showing the names of popular Derivative Ragas, with their ascending and descending order of Notes, classified under their respective Melakartas, the most popular and common place Ragas being distinguished by asterisks

Mode No. 8, Hanumathódi

1. Thodi*	.. Sa Rí Ga Ma Tha Ní Sa	Sa Ní Tha Ma Ga Rí Sa
2. Thanyasi*	.. Sa Ga Ma Pa Ní Sa	Sa Ní Tha Pa Ma Ga Rí Sa
3. Bhupalam	. Sa Rí Ga Pa Tha Sa	Sa Tha Pa Ga Rí Sa
4. Punnaga Varáli	. Sa Rí Ga Ma Pa Tha Ní	Ní Tha Pa Ma Ga Rí Sa Ní
5. Nága Varali	. Ní Sa Ga Rí Ga Ma Pa Tha	Pa Ma Ga Rí Sa Ní
6. Aagiri	.. Sa Rí Sa Ga Ma Pa Tha Ní Sa	Sa Ní Thaa Pa Ma Ga Rí Sa
7. Asáveri	. Sa Rí Ma Pa Tha Sa	Sa Ní Sa Pa Tha Ma Pa Rí Ga Rí Sa

Mode No. 15, Máya málava gowla

1. Malahari	... Sa Rí Ma Pa Tha Sa	Sa Tha Pa Ma Ga Rí Sa
2. Savari*	.. Sa Rí Ma Pa Tha Sa	Sa Ní Tha Pa Ma Ga Rí Sa
3. Gowla*	. Sa Rí Ga Ma Rí Ma Pa Ní Sa	Sa Ní Pa Ma Ga Ma Rí Sa
4. Jaganmohini	. Sa Ga Ma Pa Ní Sa	Sa Ní Pa Ma Ga Rí Sa
5. Bowli	... Sa Rí Ga Pa Tha Sa	Sa Ní Tha Pa Ga Rí Sa
6. Nathanamakriya	... Sa Rí Ga Ma Pa Tha Ní	Ní Tha Pa Ma Ga Rí Sa Ní
7. Gowlipanthu	Sa Rí Ga Rí Ma Pa Tha Pa Ní Sa	Sa Ní Tha Pa Ma Ga Rí Sa
8. Sowrashtram*	... Sa Rí Ga Ma Pa Tha Ní Sa	Sa Ní Thaa Pa Ma Ga Rí Sa
9. Sinthuramakriya	Sa Ga Ma Pa Tha Ní Sa	Sa Ní Pa Tha Pa Ma Ga Sa
10. Guntakriya	Sa Rí Ma Pa Ní Sa	Sa Ní Pa Tha Pa Ma Ga Rí Sa
11. Parasu	Sa Rí Ga Ma Pa Tha Ní Sa	Sa Ní Tha Pa Ma Ga Rí Sa
12. Purvi	Sa Rí Ga Ma Pa Tha Ní Tha Sa	Sa Ní Tha Pa Ma Tha Ní Ga Rí Sa
13. Vasantha*	Sa Ga Ma Tha Ní Sa	Sa Ní Tha Ma Ga Rí Sa

Mode No. 16, Chakravákkam

1. Kalavathi	. Sa Rí Ma Pa Tha Sa	Sa Tha Pa Ma Ga Sa Rí Sa
2. Malaya marutham	. Sa Rí Ga Pa Tha Ní Sa	Sa Ní Tha Pa Ga Rí Sa
3. Vega vágini	Sa Rí Ga Ma Pa Tha Ní Tha Sa	Sa Ní Tha Pa Ma Ga Rí Sa

APPENDIX B

Mode No. 17, Suriya kántham

1	Bairavam	Sa R1 Ga Ma Pa Tha N1 Sa	Sa Tha Pa Ma Ga R1 Sa
2	Lalitha	Sa R1 Ga Ma Tha N1 Sa	Sa N1 Tha Ma Ga R1 Sa

Mode No. 20, Nata Bairavi

1	Bairavi*	Sa R1 Ga Ma N1 Tha N1 Sa	Sa N1 Tha Ma Ga R1 Sa
2	Anantha Bairavi*	Sa Ga R1 Ga Ma Pa Tha Pa N1 Sa	Sa N1 Tha Pa Ma Ga R1 Sa
3	Reethi gowla*	Sa Ga R1 Ga Ma N1 Tha Ma Pa N1 Sa	Sa N1 Tha Ma Pa Tha Ma Ga R1 Sa
4	Jayanthasri	Sa Ga Ma Tha N1 Sa	Sa N1 Tha Ma Ta Ma Ga Sa
5	Aaberi*	Sa Ga Ma Pa N1 Sa	Sa N1 Tha Pa Ma Ga R1 Sa
6	Uthayaravi chanthrika	Sa Ga Ma Pa N1 Sa	Sa N1 Pa Ma Ga Sa
7	Thevakriya	Sa Ga Ma N1 Tha N1	Pa Tha Ma Ga R1 Sa N1
8	Manji	Sa R1 Ga Ma Pa Tha N1 Sa	Sa N1 Tha Pa Ma Ga R1 Sa
9	Purnasatjama	Sa Pa Ma Pa Tha Pa Sa	Sa N1 Tha Ma Ga R1 Sa
10	Jingla	Sa R1 Ga Ma Pa Tha N1 Tha Pa Sa	Sa N1 Tha Pa Ma Ga R1 Sa
11	Hinthola vasanthamu	Sa Ga Ma Pa Tha N1 Tha Sa	Sa N1 Tha Pa Ma Ga Tha Ma Ga Sa

Mode No. 22, Karaharappriya

1	Kanada*	Sa R1 Ga Ma Tha N1 Sa	Sa N1 Pa Ma Pa Tha N1 Tha Pa Ma Gaa Ma R1 Sa
2	Kapi*	Sa R1 Ga Ma R1 Pa Ma Pa Tha N1 Sa	Sa N1 Tha Pa Ma Ga R1 Sa
3	Sriragam*	Sa R1 Ma Pa N1 Sa	Sa N1 Pa Tha N1 Pa Ma R1 Ga R1 Sa
4	Sriranjani	Sa R1 Ga Ma Tha N1 Sa	Sa N1 Tha Ma R1 Ga R1 Sa
5	Mukari*	Sa R1 Ma Pa Tha N1 Tha Sa	Sa N1 Tha Pa Ma Ga R1 Sa
6	Thurbar*	Sa R1 Ma Pa Tha N1 Sa	Sa N1 Tha Pa Ma Ga R1 Sa
7	Usani*	Sa R1 Ga Ma Pa Tha N1 Sa	Sa N1 Tha Pa Ma Ga R1 Sa
8	Mathyamavathi*	Sa R1 Ma Pa N1 Sa	Sa N1 Pa Ma R1 Sa
9	Pala manjari	Sa Ga Ma Tha Sa	Sa N1 Tha Pa Ma Gaa Ma R1 Sa
10	Nayaki*	Sa R1 Ma Pa Tha N1 Tha Pa Sa	Sa N1 Thaa Ma Ga Pa R1 Sa
11	Sutha Thanyasi	Sa Ga Ma Pa N1 Pa Sa	Sa N1 Pa Ma Ga Sa
12	Sutha Bungala	Sa R1 Ma Pa Tha Sa	Sa Tha Pa Ma R1 Ga R1 Sa
13	Munjeri	Sa Ga R1 Ga Ma Pa N1 Tha N1 Sa	Sa N1 Tha Pa Ma Ga R1 Sa
14	Manirangu	Sa R1 Ma Ga Ma Pa N1 Sa	Sa N1 Pa Ma Ga R1 Sa
15	Aabogi	Sa R1 Ga Ma Tha Sa	Sa Tha Ma Ga R1 Sa
16	Jayanarayani	Sa R1 Ga Ma Pa Tha Sa	Sa N1 Tha Pa Ma Ga R1 Sa
17	Kalanthi	Sa R1 Ga Ma Sa Pa Ma Tha N1 Sa	Sa N1 Tha Pa Ma Ga R1 Sa
18	Theva Manohari	Sa R1 Ma Pa Tha N1 Sa	Sa N1 Tha N1 Pa Ma R1 Sa
19	Sitha sana	Sa Ga R1 Ga Ma Pa Tha Sa	Sa N1 Tha Ma Pa Ma R1 Ga R1 Sa
20	Kannada gowla	Sa R1 Ga Ma Pa N1 Sa	Sa N1 Tha Pa Ma Ga Sa

Mode No. 27, Sarasangi

1	Kamala manohari	Sa Ga Ma Pa N1 Sa	Sa N1 Tha Pa Ma Ga Sa
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Mode No. 28, Harikámboji

1	Kamboji*	Sa R1 Ga Ma Pa Tha Sa	Sa Ni Tha Pa Ma Ga Ri Sa
2	Yathukula Kamboji*	Sa R1 Ma Pa Tha Sa	Sa Ni Tha Pa Ma Ga Ri Sa
3	Kethara Gowla*	Sa R1 Ma Pa Ni Sa	Sa Ni Tha Pa Ma Ga Ri Sa
4	Kunthala vara.1	Sa Ma Pa Tha Ni Tha Sa	Sa Ni Tha Pa Ma Sa
5	Kapi narayani	Sa R1 Ma Pa Tha Ni Sa	Sa Ni Tha Pa Ma Gaa Ri Sa
6	Mohana*	Sa R1 Ga Pa Tha Sa	Sa Tha Pa Ga Ri Sa
7	Bala humsa	Sa R1 Ma Pa Tha Sa	Sa Ni Tha Pa Ma Ri Ma Ga Sa
8	Jumjuti*	Tha Sa Ri Ga Ma Pa Tha Ni	Tha Pa Ma Ga Ri Sa Ni Tha Pa Tha Sa
9	Sahana*	Sa R1 Ga Ma Pa Ma Tha Ni Sa	Sa Ni Tha Pa Ma Ga Ma Ri Ga Ri Sa
10	Saraswati Manohari	Sa R1 Ga Ma Tha Sa	Sa Tha Ni Pa Ma Ga Ri Sa
11	Esa Manohari	Sa R1 Ga Ma Pa Tha Ni Sa	Sa Ni Tha Pa Ma Ri Ma Ga Ri Sa
12	Umabaranam	.. Sa R1 Ga Ma Pa Tha Ni Sa	Sa Ni Pa Ma Ri Ga Ma Ri Sa
13	Narayana Gowla	Sa Ri Ma Pa Ni Tha Ni Sa	Sa Ni Tha Pa Ma Ga Ri Ga Ri Sa
14	Malavi	Sa Ri Ga Ma Pa Ni Ma Tha Ni Sa	Sa Ni Tha Ni Pa Ma Ga Ma Ri Sa
15	Prathapa Varali	Sa Ri Ma Pa Sa	Sa Tha Pa Ma Ga Ri Sa
16	Neelambari	.. Sa Ri Ga Ma Pa Tha Pa Ni Sa	Sa Ni Pa Ma Ga Ri Ga Sa
17	Syama	Sa Ri Ma Pa Tha Sa	Sa Tha Pa Ma Ga Ri Sa
18	Negeswarali	.. Sa Ga Ma Pa Tha Sa	Sa Tha Pa Ma Ga Sa
19	Suratti*	.. Sa Ri Ma Pa Ni Sa	Sa Ni Tha Pa Ma Ga Pa Ma Ri Sa
20	Nata Kurumji	Sa Ri Ga Ma Tha Ni Pa Tha Ni Sa	Sa Ni Tha Ma Ga Sa
21	Kamasu*	Sa Ma Ga Ma Pa Tha Ni Sa	Sa Ni Tha Pa Ma Ga Sa
22	Kathana Kuthokalam	Sa Ri Ma Ga Pa Sa	Sa Ni Tha Pa Ma Ga Ri Sa
23	Sinthu Kannada	Sa Ma Ga Ma Ri Ga Ma Pa Tha Pa Sa	Sa Ni Tha Pa Ma Ga Ri Sa
24	Navarasa Kannada	Sa Ga Ma Pa Sa	Sa Ni Tha Ma Ga Ri Sa
25	Bangala	.. Sa R1 Ga Ma Pa Ma Ri Pa Sa	Sa Ni Pa Ma Ri Ga Ri Sa
26	Kokilathoni	.. Sa R1 Ga Ma Tha Ni Tha Sa	Sa Ni Tha Ni Pa Ma Ga Ri Sa

Mode No. 29, Theera Sankara baranam

1	Sankara baranam*	Sa Ri Ga Ma Pa Tha Ni Sa	Sa Tha Pa Ma Ga Ri Sa
2	Kuranji	Sa Ni Sa Ri Ga Ma Pa Tha	Tha Pa Ma Ga Ri Sa Ni Sa
3	Kethara*	Sa Ma Ga Ma Pa Ni Sa	Sa Ni Pa Ma Ga Ma Tha Ma Ga Ri Sa
4	Biyag*	Sa Ga Ma Pa Ni Tha Ni Sa	Sa Ni Tha Pa Ma Ga Ri Sa
5	Hamsathoni*	Sa Ri Ga Pa Ni Sa	Sa Ni Pa Ga Ri Sa
6	Garudathoni	Sa R1 Ga Ma Pa Tha Ni Sa	Sa Tha Pa Ga Ri Sa
7	Theva ganthari	Sa Ri Ga Ri Ma Pa Tha Ni Sa	Sa Ni Tha Pa Ma Ga Ri Sa
8	Belahari*	... Sa Ri Ga Pa Tha Sa	Sa Ni Tha Pa Ma Ga Ri Sa
9	Aatara*	Sa Ri Ma Pa Ni Sa	Sa Ni Tha Pa Ma Ga Ri Sa
10	Aarabi*	Sa Ri Ma Pa Tha Sa	Sa Ni Tha Pa Ma Ga Ri Sa
11	Navaraj	.. Pa Tha Ni Sa Ri Ga Ma Pa	Ma Ga Ri Sa Ni Tha Pa
12	Kannada	.. Ga Ri Sa Ri Ga Ma Pa Ma Tha Ni Sa	Sa Ni Sa Tha Pa Ma Pa Ga Ma Ri Sa

13. Biagada*	..	Sa Ga R ₁ Ga Ma Pa Tha Ni Tha Pa Sa	Sa Ni Tha Pa Ma Ga R ₁ Sa
14. Sutha Savari	...	Sa R ₁ Ma Pa Tha Sa	Sa Tha Pa Ma R ₁ Sa
15. Purna chanthrika	..	Sa R ₁ Ga Ma Pa Tha Pa Sa	Sa Ni Tha Pa Tha Pa Ma Ga Ma R ₁ Sa
16. Jana ranjani		Sa R ₁ Ga Ma Pa Tha Pa Ni Sa	Sa Tha Pa Ma R ₁ Sa
17. Kolahalamu		Sa Pa Ma Ga Ma Pa Tha Ni Sa	Sa Ni Tha Pa Ma Ga R ₁ Sa
18. Vivarthani		Sa R ₁ Ma Pa Sa	Sa Ni Tha Pa Ma Ga R ₁ Sa
19. Sinthu manthari	.	Sa R ₁ Ga Ma Pa Sa	Sa Ni Tha Pa Ga Ma Tha Pa Ma R ₁ Sa

Mode No. 36, Chala Náta

1. Náta*	...	Sa R ₁ Ga Ma Pa Tha Ni Sa	Sa Ni Pa Ma R ₁ Sa
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Mode No. 39, Jala varali

1. Varali*	..	Sa Ga R ₁ Ga Ma Pa Tha Ni Sa	Sa Ni Tha Pa Ma Ga R ₁ Sa
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Mode No. 45, Subha Panthuvrali

1. Panthu varali	...	Sa R ₁ Ga Ma Pa Tha Ni Sa	S ₁ Ni Tha Pa Ma Ga R ₁ Sa
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Mode No. 50, Nama narayani

1. Manthari	.	Sa R ₁ Ga Ma Pa Ni Sa	Sa Ni Pa Ma Ga R ₁ Sa
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Mode No. 53, Gamana Srama

1. Purvi Kalyani*	...	Sa R ₁ Ga Ma Pa Tha Ni Tha Sa	Sa Ni Tha Pa Ma Ga R ₁ Sa
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Mode No. 57, Simhenthra Mathyamam

1. Mathava Manohari	.	Sa Ga R ₁ Ga Ma Pa Ni Tha Ni Sa	Sa Ni Tha Pa Ga R ₁ Sa
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Mode No. 65, Macha Kalyáni

1. Kalyani*	..	Sa R ₁ Ga Ma Pa Tha Ni Sa	Sa Ni Tha Pa Ma Ga R ₁ Sa
2. Saranga*	...	Sa R ₁ Ga Ma Pa Tha Ni Sa	Sa Ni Tha Pa Ma R ₁ Ga Ma R ₁ Sa
3. Yamuna Kalyani	.	Sa R ₁ Ga Pa Ma Pa Tha Sa	Sa Tha Pa Ma Pa Ga R ₁ Sa
4. Hamir Kalyani	.	Sa Pa Ma Pa Tha Ni Sa	Sa Ni Tha Pa Ga (Ma) Ga R ₁ Sa

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